

# BRUSH AND PENCIL



✻✻ AN ILLUSTRATED INTER-  
NATIONAL RECORD OF THE  
FINE AND APPLIED ARTS ✻✻







From  
Mrs. Thomas Hughes  
513 Byron Street  
Mankato, Minn.







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Mrs. Thomas Hughes  
513 Byron Street  
Mankato, Minn.

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DAYS' AFTERGLOW.  
WATER-COLOR BY LEONIDE C. LAVARON.



# BRUSH AND PENCIL

*AN ILLUSTRATED MAGAZINE OF THE  
ARTS OF TO-DAY*

EDITED BY  
FREDERICK W. MORTON

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VOL. VII

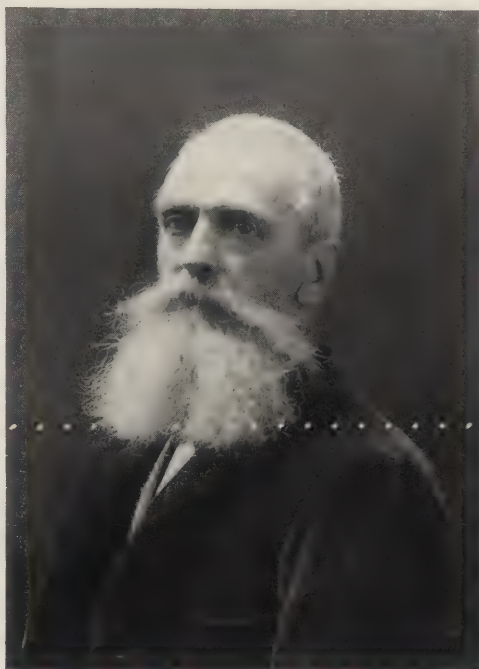
OCTOBER, 1900

No. 1

## THOMAS MORAN, PAINTER-ETCHER

It is not often that pioneers in a nascent art are privileged to share in its mature glory and take part in achievements that command the respect and elicit the admiration of critics and connoisseurs; but such is the unique distinction of Thomas Moran. He followed close after Durand, Doughty, and Cole, when landscape painting in America was little more than a matter of experiment, and artists groped their uncertain ways with scarce the advantages of European schools and galleries; and he is painting to-day in his Long Island home, at Easthampton, his head silvered by three-score and three winters, but his hand as steady, his energy as indomitable, and his imagination as teeming and virile as when in early manhood his abilities won recognition.

What is equally notable, Moran is to-day what he has been from the outset of his career—an American painter, with love for American subjects and pride in American work. Never, save for a short period when under the influence of Turner, whom he studied and copied, and to whom he acknowledges his indebtedness both as a draughtsman and a colorist, has he strayed from his first ideal. Then he painted pictures of Venice and the Adriatic, with the rich glow of southern skies and the impress of Latin life. But the charm



THOMAS MORAN  
From a late Photograph



that has enthralled so many to their detriment was soon broken, and Moran returned from his old-world schooling with his art softened and improved, but not warped by contact with the masters who claimed his allegiance from a strong, poetic, and decidedly new-world individuality.

The reason of this—and the same dominant force is to be traced in all his subsequent work—is to be found in the character and tem-



STUDIO OF THOMAS MORAN  
Easthampton, L. I.

perament of the painter himself. His mental bent is poetic, and a rich, almost exotic, imagination is his chief characteristic. Nothing has wooed him like that which has about it a wealth of the witchery of line and color. With his keen sense of the beautiful is also linked an equally clear appreciation of grandeur and sublimity, and one finds these quali-

ties betraying themselves even in his simplest canvases.

In Turner, with whom color was an instinct and the picturesque the commonest mode of expression, Moran found a congenial spirit. The great landscape painter's works were not so much an inspiration as a guide for his own exuberant fancy, and it is only natural that on his first visit to England, in 1862, he should have made them his chief study.

Moran found no charm in the commonplace. He lacked sympathy with the art that sought to idealize toil, suffering, meanness, deformity. A monotony of cabbage-rows and a girl with a hoe, a country lane with a clodhopper and a goose, were to him not landscapes. Barnyards, docks, fallow lands, trim fields were to him the *et ceteras* of civilization, not the material of art. There was to him more inspiration, more *picture*, in a mountain-peak than in a hillside; in a gnarled and wind-twisted oak than in a row of cherry-trees; in a gorgeous sunset, banking the far end of a valley with crimson, than in a moorland fog; in a single whitecap on the ocean, with its suggestion of force and terror, than in a millrace, with its utilitarian witness of sluiceway and water-wheel. These facts account for





SUMMER  
By Thomas Moran



THE CITY OF QUEEN MARJANEH  
By Thomas Moran



Moran's choice of a mentor, and serve to explain those recurring features of the sublime and the beautiful that characterize all the notable canvases he has produced.

To what extent this passionate love of mountain and crag, glade, river and ocean, forests, sunsets, and cloud effects may be an inherited trait, is a question for the casuist. Certainly Moran comes from a family noted for its artistic proclivities. Nine members, at least, have attained distinction with the brush and palette. Thomas Moran



A LONG ISLAND SUNSET  
Last Picture Painted by Thomas Moran

himself is one of the foremost landscape painters of America, one of his brothers is noted for his animal pictures, and another for his marines. Six younger members of the family have done notable work in *genre*. It is likewise a curious incident that the wives of the three brothers have won for themselves an enviable rank as painters and etchers.

In reviewing the work of Thomas Moran it should be borne in mind that he is essentially a self-taught artist. Barring the short periods of his first two visits to Europe, in 1862 and in 1866, when he studied Turner and reveled in the continental galleries, his chief instruction was such as he gleaned from artists of his acquaintance,



notably James Hamilton, one of America's most imaginative painters. Born in Bolton, Lancashire, in 1837, of Irish-English extraction, he came to America at the age of seven, and after a fair education in the public schools in Philadelphia, became apprenticed to a wood-



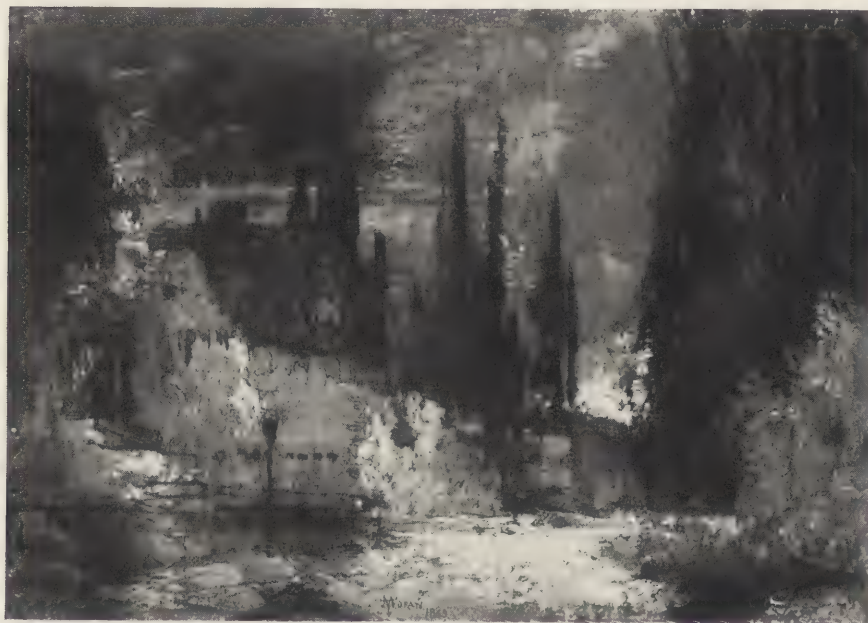
SOLITUDE, BY THOMAS MORAN  
Lithographic Drawing made in 1869

engraver, an experience that has discovered itself throughout his career in firmness and steadiness of touch and accuracy and persistence of effort. From engraving he essayed water-colors, then oils, and lastly etching.

Few artists have had more rapid and signal rise to fame than Moran. He returned to America from the galleries of France, Italy, and Germany in 1871, and had offered him the opportunity of accom-



panying the United States exploring expedition conducted by Professor Hayden to the Yellowstone River, in Wyoming Territory. The wonderful scenery of the region, in which the mountain rocks were cut by erosion into the most fantastic shapes, and draped by sun and storm in reds, blues, yellows, and purples, caught the artist's fancy and roused his enthusiasm. It only required a poet to see in this wilderness of rock and cliff castellated walls, battlements, minarets, towers, the remains of some forgotten world. Moran was a poet in colors, and his quick eye immediately saw the artistic possibilities of



DESIGN FOR A PICTURE  
By Thomas Moran

the country. He made water-color sketches of the scenes that most impressed him, some of which he afterward elaborated into finished paintings in oil. This is the genesis of the two great works now hanging in the National Capitol at Washington, "The Grand Cañon of the Yellowstone" and "The Grand Chasm of the Colorado," the latter being painted after the artist had accompanied the expedition conducted by Major Powell under the auspices of the Government down the, at that time, little-known Colorado River.

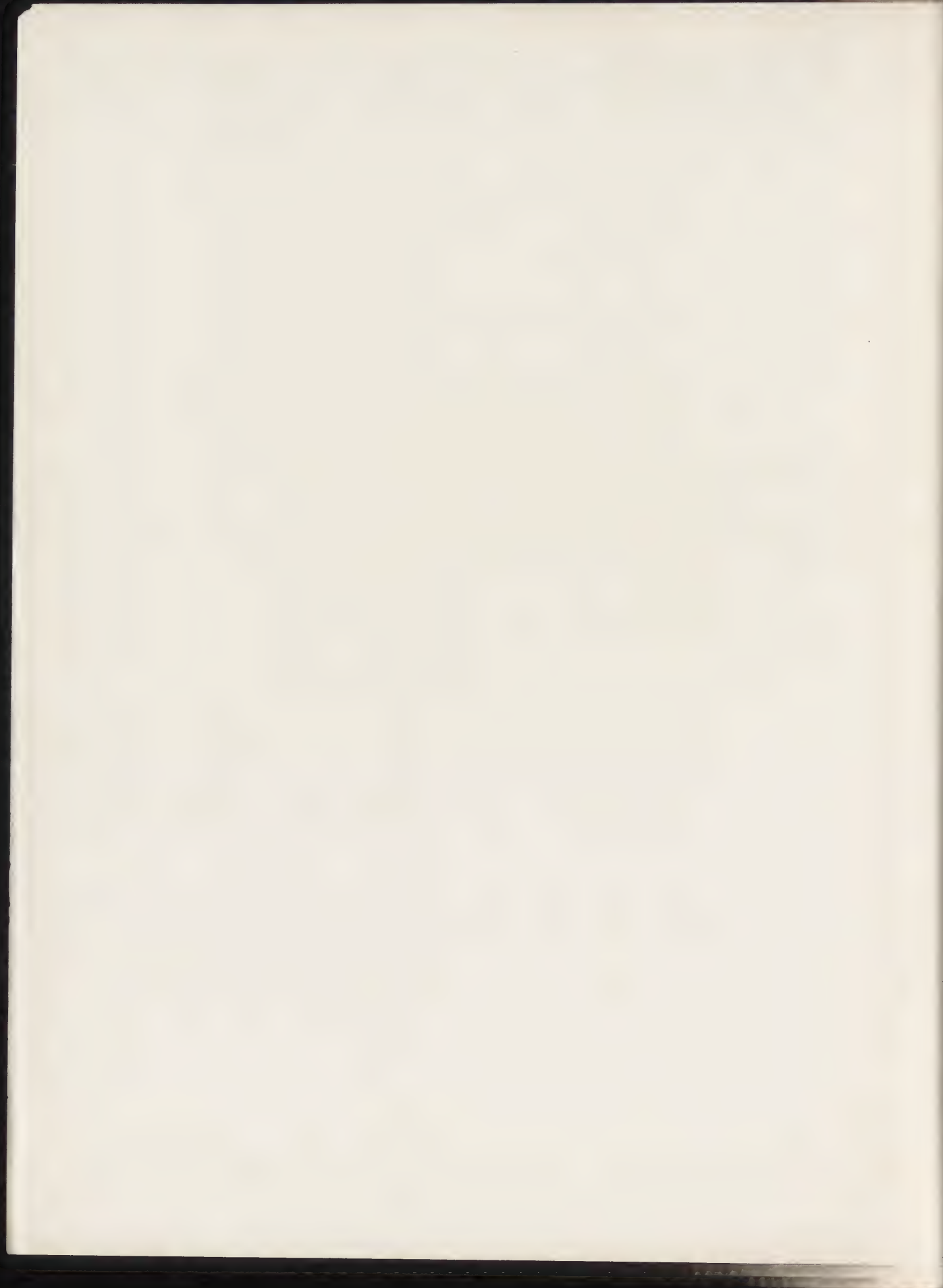
In both of these pictures, as in many another of a similar nature painted since, Moran betrays the most intimate acquaintance with rock-formations, and shows how carefully he had fortified himself





SPECTERS OF THE NORTH  
By Thomas Moran







against inaccuracy and license, into which a less conscientious artist might have been misled by poetic temperament. As one studies these great pictures one feels that the painter set for himself the task—and a very difficult one—of portraying this barren waste of precipice and chasm exactly as he saw it, and at the same time of preserving the inimitable beauty of the wilderness.

How well he succeeded is attested by the reception accorded the first of his great paintings of Western scenery. The public was awed by the serried mountain buttresses, with their fantastic adornments



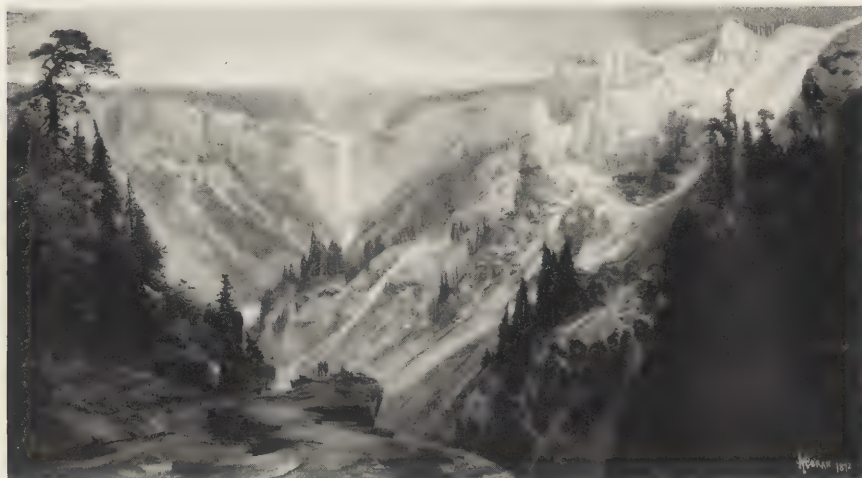
AN OLD APPLE ORCHARD, EASTHAMPTON, L. I.  
Etching by Thomas Moran

and their riot of color. It was felt that, in a sense, Moran had opened up a new world to art, and happily the Government showed its appreciation of the poet's efforts by purchasing "The Grand Cañon of the Yellowstone" and "The Grand Chasm of the Colorado" for the Capitol, paying \$10,000 each for the paintings.

Moran's experiences with the two expeditions named whetted his appetite for adventure, and impelled him to make visits to various notable regions which combined the elements of beauty and grandeur and offered fit subjects for his brush. Scarcely was the paint dry on his first successes when he headed his way toward the Rocky Mountains. He visited the South, and studied and sketched the blue skies and tropical vegetation of Mexico. Wherever he went he showed marked

preference for the grander aspects of nature, and as a result of these wanderings we have his "Mount of the Holy Cross," "Mount Moran," "Ponce de Leon," and similar works, in which the artist's boldness of conception and mastery of color found free expression.

These pictures of natural scenery, however—in a sense portraits taken on the spot and embellished from recollection—form but a small part of Moran's productions. He is essentially an idealist, a romancer in line and color, with a partiality for the bright, the inspiring, the happy. He has painted innumerable canvases, which



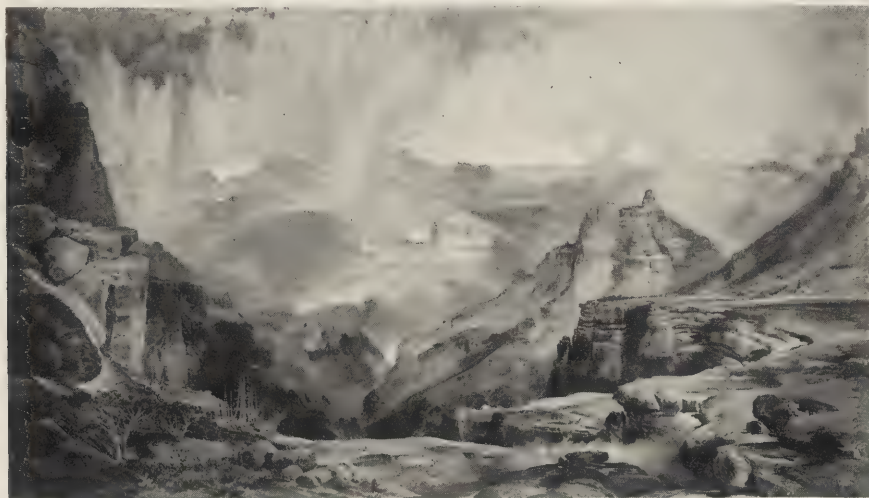
GRAND CAÑON OF THE YELLOWSTONE, BY THOMAS MORAN  
In Capitol at Washington  
Now Reproduced for the First Time

show a wide range of versatility and a most varied selection of subjects—marines that evoked the warmest praise from such a severe critic as Ruskin, who pronounced "The Wave Beating on the Shore" to be "the finest piece of water-drawing he had ever seen by any man"; quiet woodland scenes in which composition and coloring are equally admirable; odd river-nooks, with a suggestion of peace and quiet; stretches of plain that serve largely as a basis for gorgeous cloud effects; pictures from fable or tradition, like his "Sinbad's Departure" and his highly imaginative series of illustrations for Longfellow's *Hiawatha*; and pretty bits of Long Island scenery in the vicinity of his Easthampton home. His last picture, finished but a few weeks ago for James G. Moulton, of Chicago, in whose galleries it now hangs, and one of his most pleasing efforts, is a Long Island



sunset. One looks over the brow of a rocky, tree-studded hill toward the glowing west, which is resplendent with the richest cloud effects. Composition and coloring are alike admirable.

In all these the artist has a central idea to which details are subordinated. He has ever been a close observer, and there is scarcely an effect of nature that he has not depicted in his canvases. In all of his work he is a reverencer of truth, modifying details to heighten the idea he wishes to convey, but never seeking to improve on nature. There is little of the suggestive in his work and nothing of impressionism. He sees clearly some central picture, feels strongly



CHASM OF THE COLORADO RIVER, BY THOMAS MORAN

In Capitol at Washington

Now Reproduced for the First Time

an emotion, and then essays to make a frank, telling statement of what he wishes to express.

As a colorist Moran is a master. None of his canvases betrays a weakness in this regard. He uses strong pigments, but blends them with such consummate skill that what in a less skillful painter might approach dangerously near the garish is in him a rich harmony of color.

As in landscape painting, so in etching, Moran was a pioneer in the art in America. He was an experimentalist, an inventor of ways and means, and his extraordinary skill as a draughtsman and his absolute mastery over the technique of engraving stood him in good stead in this new art, which he took up as a diversion. Success attended his efforts with the needle from the outset, and he soon

became as noted for the number and quality of his plates as for the extent and variety of his painted subjects. It has been well said that as the art advanced he led the van, aiding in advancing it and not resting content with being helped by its advances.

There are few lines of art that have more limitless possibilities than etchings, and few means of producing an effect more engrossing than acid. Moran early felt the charm of etching, and to finish one plate was but an incentive for him to begin another and improve on preceding performances. As with his paintings, his etchings embrace every class of subjects, from odd corners that lent themselves to



GATE OF VENICE

Etching by Thomas Moran

By Permission. Copyright C. Klackner

striking treatment to his magnificent "Gate of Venice," etched in 1888, after one of his own pictures painted two years previously on a visit to Italy, and which has been declared to be the completest as well as one of the largest drawings upon copper ever executed.

In an exhibition of Moran's etchings, held fully eleven years ago, seventy-one plates by him are listed, many of them second to none that have been produced by an American etcher. Indeed, no artist in America, probably, so completely unites the qualities of an artist and etcher as he. His work all has the double qualities of color and form. In his plates we find the same splendid glow as in his paintings. They are examples of the mastery of draughtsmanship, they have the touch of original inspiration, are luminous, delicate, rugged, picturesque, and as animated as any of the work in which the artist





ON THE UPPER DELAWARE  
By Thomas Moran







could supplement the beauty of mere form with the richness of color. Speaking of Moran as an artist, Alfred Trumble, a competent critic, has said:

"The versatility of Mr. Moran is on a par with his technical ability and with his sensitiveness to all that is beautiful in art and nature. His original compositions run the gamut of subjects, from placid pasture-lands and somnolent old homesteads to the frowning splendor of pinnacled crags, the monstrous magnificence of towering mountain-chains, and the tremendous swing and illimitable vastness of



DESIGN FOR A PICTURE  
By Thomas Moran

the sea. And on each subject that he sets his hand to he also sets his seal. We recognize the symbol of his genius in the fluent lines of the boiling breakers, in the rugged escarpments of the beetling bluffs, and in the tufted masses of verdure which turn the forest arches into the aisles of a temple and stand in guard upon the landscape like fortresses of nature. . . .

"In the actual forms of nature he revels in the plenitude of power. The character of the tree, the formation of a rock, the movement of water over a shallow bed or its sudden swirl in a deep whirlpool, the piling up of fleecy vapors in an airless sky, or the scurry of clouds rent and shattered by the storm, are all to him means for the



THREE-MILE HARBOR

By Thomas Moran

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revelation of his artistic resources, and invitations to an essay of his strength. His is an eye that notes everything and that remembers everything; a spirit to which difficulties are but a challenge, and the impossible a superstition to be defied; a resolution that admits of no opposition or defeat, and above all, a hand schooled to the best lessons of art, tender as a woman's, sensitive as a poet's, and in its energy and will firm as a soldier's, clasping the brush or the pencil instead of the sword."

These words have the ring of laudation, but they have also the ring of truth. The eulogy is merited.

It is impossible within the scant limits of an article to describe adequately the output of half a century of effort, and it would be misleading to single out two or three examples to the exclusion of works possibly less known but equally meritorious. Of his several thousand magazine illustrations no word has been said. Those, like his paintings and etchings, must be seen to be appreciated. He has done what few have had the hardihood to undertake and the spirit to execute—he has given art a long series of pictorial romances, American romances, as engrossing and as finely executed as the verbal romances of a Scott; and his work may well serve as an inspiration to younger artists who are too prone to let schooling override individuality and to sacrifice inspiration for a fad.

FREDERICK W. MORTON.



## JAPANESE ART FOR AMERICAN STUDENTS

American students have much to learn both in draughtsmanship and in coloring from the art of Japan, and this fact is now so clearly recognized in some of our leading institutions that native-born Japanese teachers are being employed to give courses of instruction in the principles and methods of Japanese art. The Art Institute of Chicago has recently secured such a teacher in the person of Mr. Sanchi Ogarra, who will begin his duties with the fall term of the school. On what lines the instruction given will be cast has not been announced. But be it on the highly conventionalized decorative work of the earlier or the wonderful figure-drawing and landscape effects of the later Japanese artists, the enterprise will doubtless be productive of excellent results.

It is also worthy of note that this institution has lately acquired a collection of over fifty exceptionally fine Japanese prints and *Kakémonos*, among which are thirteen water-colors and polychromo-xylographs by Hokusai, the founder of the modern Japanese school of drawing. This artist, a man of many names, born of humble parentage, and fated, like so many of his Occidental brethren, to live and labor in poverty, was one of the greatest artistic geniuses produced by any country, and the permanent exhibition of some of his choicest works will be of no slight benefit to the student classes.

It is only of comparatively late years that Japanese art has been familiar to Occidental nations, indeed, only since the overturn of the old organization by the political and social movement of 1868. Portuguese navigators invaded the country in the seventeenth century, and their followers have kept up more or less intimate commercial relations ever since. But the Japanese shrewdly kept back their choicest treasures, and, as it has been put, limited the intruders to a kind of antechamber of the empire, delivering to them only everyday fabrics designed especially for Western consumption. Gradually, however, waifs and strays of rare merit drifted into the hands of the votaries of art, and for the last twenty years the country has been literally overrun by collectors and agents who have ransacked the stocks of publishers, and even despoiled homes of their choicest collections. Among the leaders in this movement were the Parisian amateurs Th. Duret and Louis Gonse, and the English enthusiasts Ernest Satow and Dr. William Anderson.

The result of the quest exceeded the most sanguine expectations. Clews were followed industriously, and the awakening commercial spirit of the natives made easy the work of the collectors. As a result, Europe and America to-day have a wealth of the finest Japanese artistic productions.

The importance of Hokusai in the pictorial art of Japan lies in the fact that he and his followers broke away from the old standards and went direct to nature as the best guide and teacher. As in the Occidental nations, so in Japan, there was a diversity of schools. One style was characterized by formal isometric perspective, figures and foliage, all in admirable harmony; another flagrantly violated every conception of perspective; still another ran to figures so conventional as to be utterly at variance with the things they were meant to represent. The Japanese artists had the same defects noticeable in the work of early European designers, but the conservative character of the people perpetuated the faults which the Europeans early overcame, even to the present century. Then Hokusai, untrammelled by the formal methods of his predecessors, went to nature for inspiration and guidance, originated a new style and established a new school.

The old school ran its course from mere outlines at the beginning to finished drawings in black and white; then it added faint tints, which at length became the richest illuminations, with warm powerful tones; it later interjected black lacquer and gold-leaf for effect; and finally, in deference to popular demand, in a community in which even the lower classes have highly developed artistic tastes, added color to color, until at the beginning of the present century mere technical refinements had reached the highest point of perfection. Then Hokusai came with his protest against such refinements, and, a newly discovered genius at the age of fifty, became the apostle of a new art creed. He claimed disciples in such numbers that his drawings had to be reproduced by engravings to supply them with models.

"His real strength," says Dr. Anderson, to whom English and American students of art owe a debt for his indefatigable zeal in seeking out the beauties of Japanese genius, "lay in popular sketches, in which the everyday life of the people was mirrored with a truth that could come only from one of whose life these things formed a part—a truth that onlookers from another world, like Moromobu and Itsutefu, could never attain—a truth, moreover, brightened by flashes of the native humor of the artist and never defaced by coarse, ill-tempered, or misconceiving caricature. Their ceremonials and amusements, their historical landmarks, their folk-lore and the homely jokes that repetition could not spoil, were there in characters that the most unlearned could read; while at every page a well-known view, a common bird or insect, a household pet, a favorite flower, or some other of the thousand objects of daily familiarity, found a graceful record in a few suggestive touches of the artist's magic pencil."

The influence of Japanese upon Western art during the last quarter of a century has not been uniformly beneficial. The Western mind has found it difficult to appreciate at its true value an art which relies solely on form and color, and from which shadow, by means of which





THE FLOWER  
By W. B. Dyer  
Salon Picture, 1900



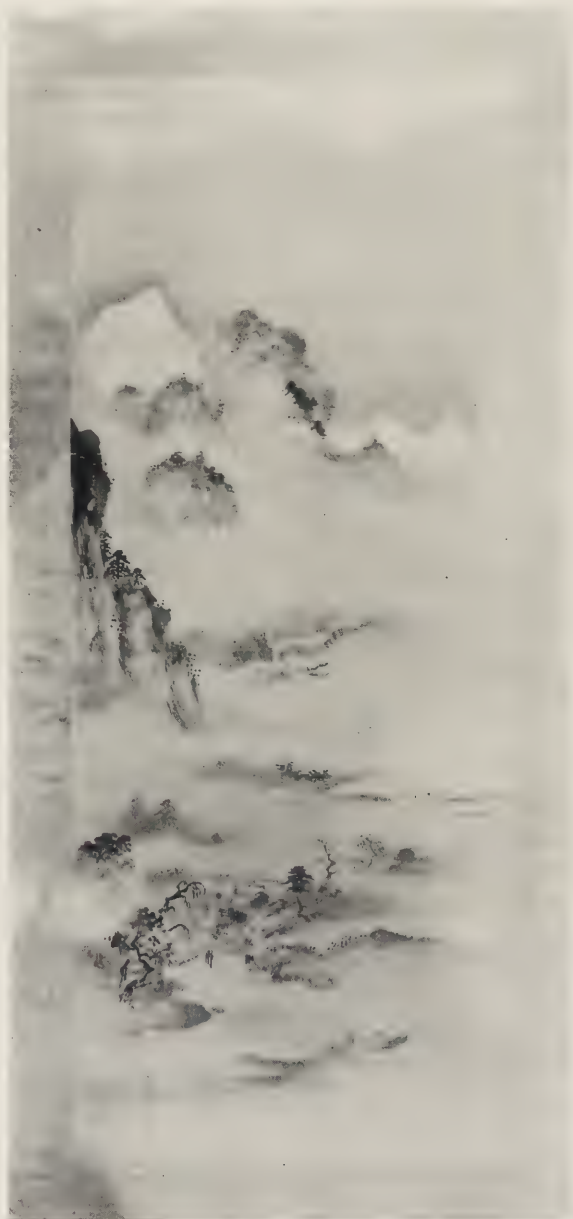
ARTISTIC PHOTOGRAPHY  
Plate One





Europeans produce a deceptive imitation of nature, is barred by tradition. Then, too, this art has been interpreted and explained to us with a decided Western bias. It should further be remembered that the good, bad, and indifferent specimens of Japanese art were accepted with little discrimination, and the more showy and theatrical were the prints, the more the greens, crimsons, and purples clashed in mere vulgar violence, the more popular they were.

There has been need of instructors familiar with Japanese methods and in touch with Japanese spirit to explain intelligently and sympathetically, not merely the superb harmony of the color schemes of the best Japanese work, but the strength and the exquisite grace and delicacy of Japanese drawing. If the growing study of Japanese prints and paintings serves merely to banish



JAPANESE KAKÉMONO IN MONOCHROME ON SILK  
By Seisen Osanabu

the folly of regarding them as curiosities it will subserve a good purpose. The likelihood is that it will do more, that it will introduce into the stereotyped customs and formulæ of the West a spirit that is not essentially alien to our own art, but that may be incorporated to advantage, especially on purely decorative lines.

WALTER T. HADLEY.



CAST-IRON CHEST

## AMERICAN ART INDUSTRIES—I

### ORNAMENTAL IRON-WORK\*

The development of America has been so rapid, so marvelous, so unlike that which has characterized the old-world countries, that in a survey of mere material progress—the reclamation of the wilderness, the extension of commerce, the multiplication of manufacturing interests—one is apt to forget that development in the finer lines of artistic production has been no less marked. No country in the world, however, is to-day doing better work of an artistic character, and none has the augur of a brighter future.

The so-called fine arts have evolved into art industries; the studios of a decade or two ago have become extensive manufacturing concerns; and the select coterie who formerly preëmpted the term "artist" as their special privilege have had their places usurped by a humbler but no less talented corps of workers who toil in factory and smithy, without the meed of praise, artisans in name, but artists in skill and temperament.

In all these sweeping changes it is the gifted few who have given direction to the multitude. The most radical innovations of one day

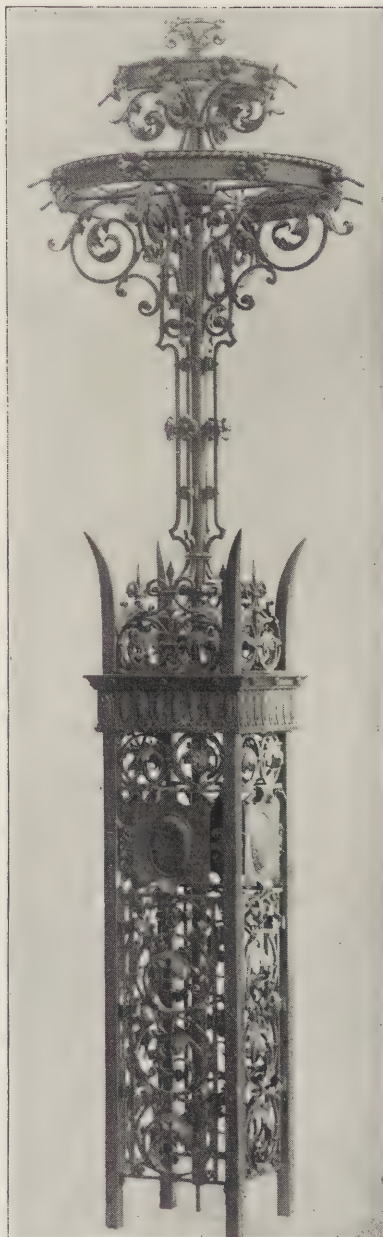
\* BRUSH AND PENCIL is indebted to The Winslow Brothers Company, Chicago, for the illustrations in this article.



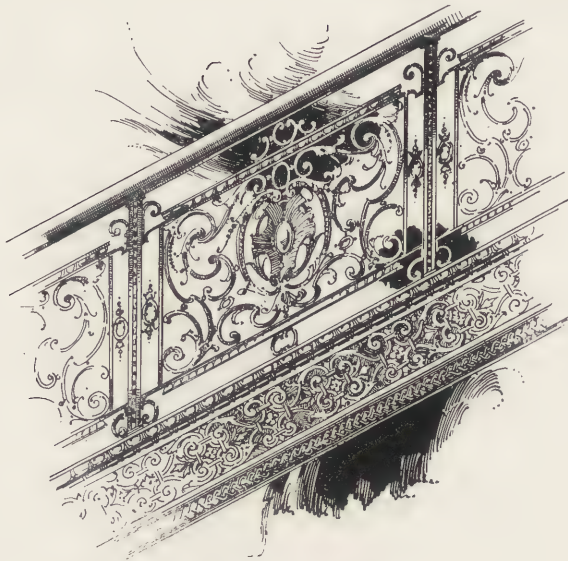
have been the commonplaces of the morrow, and work worthy of museums, work that would be warrant for brochures and monographs were it not of daily occurrence, has been passed by with possibly a word of admiration, but scarce a word of query or wonder. Thousands who to-day take the liveliest interest in salons and exhibitions, and who can name the year's medalists in prize competitions, barely give a thought to the unmedaled workers in allied lines. The art blacksmith is forgotten with the rest.

The art blacksmith, however, has done work, different in kind it is true, but comparable in quality with that of the idols of schools and salons. We see it in the fire-place, the grille, the store-front, the electrolier, the gate and railing, the elevator inclosure—in a thousand and one places which are rapidly being transformed from the bald necessities of utility into places of adornment. Even within the last decade the remarkable development of improved and novel means of construction and the still more remarkable evolution of thought and sentiment as regards the purely ornate features of architectural design have broadened the architect's opportunities, and have opened up virtually a new field in which to exercise his talent and exploit his genius.

In a word, art in iron, which reached its highest development in the last half of the seventeenth century, has literally been given a new birth. Iron has been exalted to an eminence it never before enjoyed. Old methods have been modified to meet new conditions;



ELECTROLIER AND NEWEL  
Wrought Iron



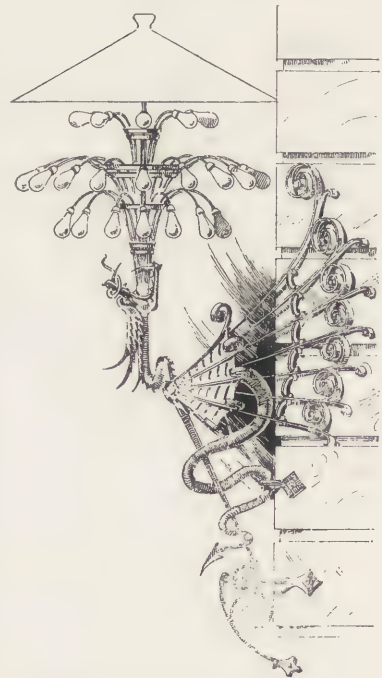
STAIRCASE—ITALIAN RENAISSANCE  
Cast Iron

here and there, and within a couple of decades the little shops whose proprietors sought to rival the art of the old masters have grown into vast establishments, where thousands of skilled artisans find employment.

The revival of the old art was welcomed by the American architect, who clearly saw the possibilities it presented and was quick to avail himself of a means of enriching his designs and perpetuating his ideas in enduring form. This, of course, gave a stimulus to the American art metal-worker, who rapidly developed all his latent talent, and who is to-day the peer of the best exemplars of the art in countries which boast of centuries of example and precedent. It is within the limit of truth to say that more and finer art metal-work is used in the great cities of the Union at the present time than in any other country.

improvement has rapidly followed improvement; and to-day much of the work that is being done by the master art blacksmiths of America rivals in beauty and finish the best productions of the old masters of Germany, France, and Italy.

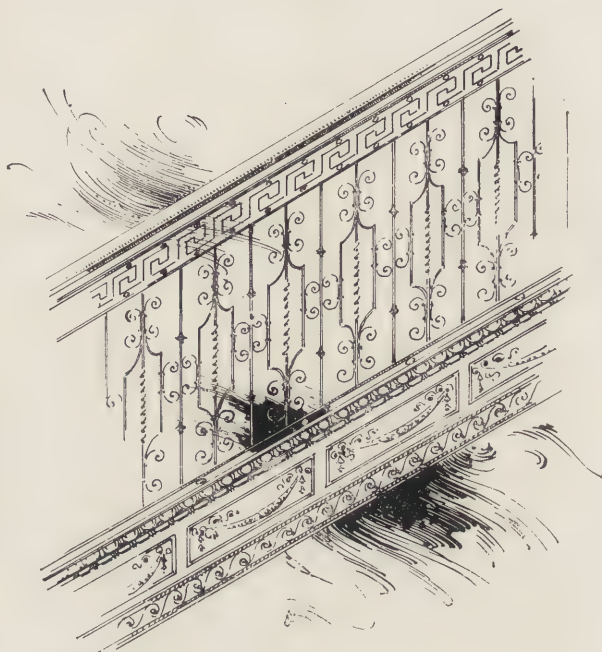
As might naturally be expected, ornamental iron-work was slow to gain a footing in the new world. A quarter of a century ago, even, it was literally an unknown art in this country. First a forge designed for something more than mere utility was started



BRACKET AND ELECTROLIER  
Wrought Iron, Oxidized



All ornamental iron-work emanates primarily from the designing-room and passes through regular stages of development. It is interesting to trace the processes from the reception of the pig metal to the completion of an oxidized rose or ivy wreath, or of a galvanoplastic bas-relief, especially in view of the fact that science and invention have materially altered the methods of antiquity. Results as fine as were



STAIRCASE—OLD COLONIAL  
Cast Iron



WALL LANTERN  
Wrought Iron, Oxidized

ever attained by the Greeks in repoussé or by their sturdier and more practical successors in the art in Germany are now largely effected by simpler and more expeditious processes. The new birth of ornamental iron-work in America had of necessity to conform to present-day conditions, and naturally became affected by present-day achievements in other lines.

Art metal-work as actually practiced to-day falls into three distinct classes, cast-iron work, wrought-iron work, and that accomplished by galvanic action. Whatever form the art assumes, however, it presupposes the most carefully prepared designs, and in every establishment in which this class of work is done one finds a corps of artists carefully trained, not merely in the production of beautiful designs, but also in meeting the exigencies of the various processes to which those

designs must ultimately be subjected. Whatever of charm the finished work is to have must clearly be perceived and indicated in the initial drawings. The artist who outlines the work must not be merely a good draughtsman, he must also in a sense be a sculptor. A good share of the ornamental iron-work done presupposes the effect of sculpture, and the initial tracings, though primarily designed to please and meet the approval of patrons, must also pass in modified form into the hands of other workmen whose duty it is to embody the sketch in a lasting form.

The approved sketch goes from the designing-room to the



THE MERMAID  
Galvano-Plastic Work

draughting-room, where its lines are enlarged and its details more fully filled in. The importance of this will readily be seen when one remembers that most ornamental iron-work is designed to fit a special place and subserve a given purpose. Consequently, the diminutive outlines of the designer have to be redrawn on the exact scale of the place into which the finished work is to fit. Iron is an uncompromising metal, and the fault of a fraction of an inch may cause days of trouble, and possibly ruin the completed work.

With reference to cast work, the working plans then go to the pattern-room, where models of wood are chiseled and carved into a tangible similitude of the designer's enlarged sketch. This wooden model serves mainly as a body on which to superimpose in all its



detail the ornate or delicate tracery of which the designer has only given a hint in his preliminary sketch. The detail work—leaves, flowers, curves, geometrical figures, and the like—is executed in plaster by skilled workmen, and from these plaster molds duplicates in a composition of glue and wax are made. These adhere firmly to the wooden body of the model, and while plastic enough to receive the finishing touches, have yet sufficient rigidity to be servicable as a pattern.

The rest of the process, so far as the cast product is concerned, is the familiar work of the foundryman, save that greater care and



THE MERMAN  
Galvano-Plastic Work

nicer precision are required in proportion as a higher class of result is desired. There is the same making of molds and pouring of metal; the same scraping away of sand from the cooled casting; the same remedying of superficial defects by file and emery wheel; and finally the same fitting together, as in the coarser class of work. From the pattern-room to the finishing-room there is essentially no difference between the manufacture of an iron girder to be cased with fire brick and a column-casing rich with the ornamentation of a cultured taste.

Ornamental cast-iron work is essentially modern, and in one sense is the least interesting phase of the art. It is likewise the most common. It has possibilities, however, that are rapidly being devel-



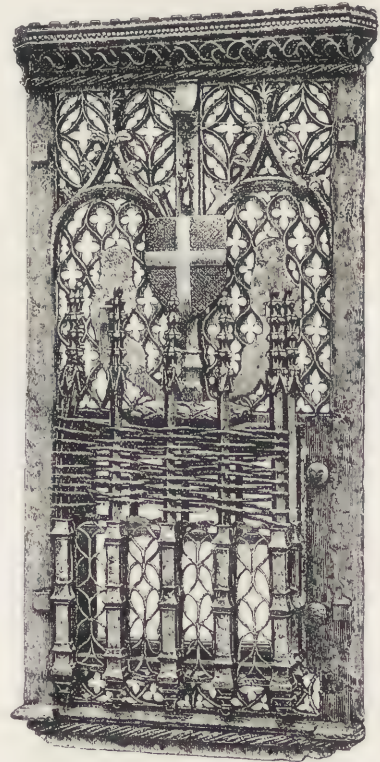
GRILLE—RECENT DESIGN  
Wrought Iron

of the art, and one which marks the highest attainment of the artist blacksmith. The man with the hammer must in every sense be an artist or the product of his forge will be a crude makeshift, an apology for an artistic creation. In fashioning from unyielding metal the delicate petals of a flower or the leaves of a vine, something of necessity must be sacrificed; but what of artistic feeling may thus be sacrificed in the attempt to copy literally nature's handiwork is, as has been well contended, compensated for by the admiration accorded to the workmanship.

An expert in this class of work has said: "The flower and the vine in iron possess a merit peculiar to themselves, which the tenets of high art do not touch. To fashion a rose in

oped, and as a feature in present-day architecture is supplanting much of the ornamentation formerly in vogue. The simplicity of the process does not militate against its artistic effect. Weeks are often spent in modeling a single design, and the finished product, oxidized to prevent rust, or subjected to a bath and plated by electricity with bronze, brass, or nickel, rivals in beauty and durability the choicest masterpieces of art that find lodgment in galleries and museums.

Ornamental wrought iron, especially hammered leaf-work, which we have inherited from the German smith of the Gothic period with comparatively few changes, is an entirely different branch



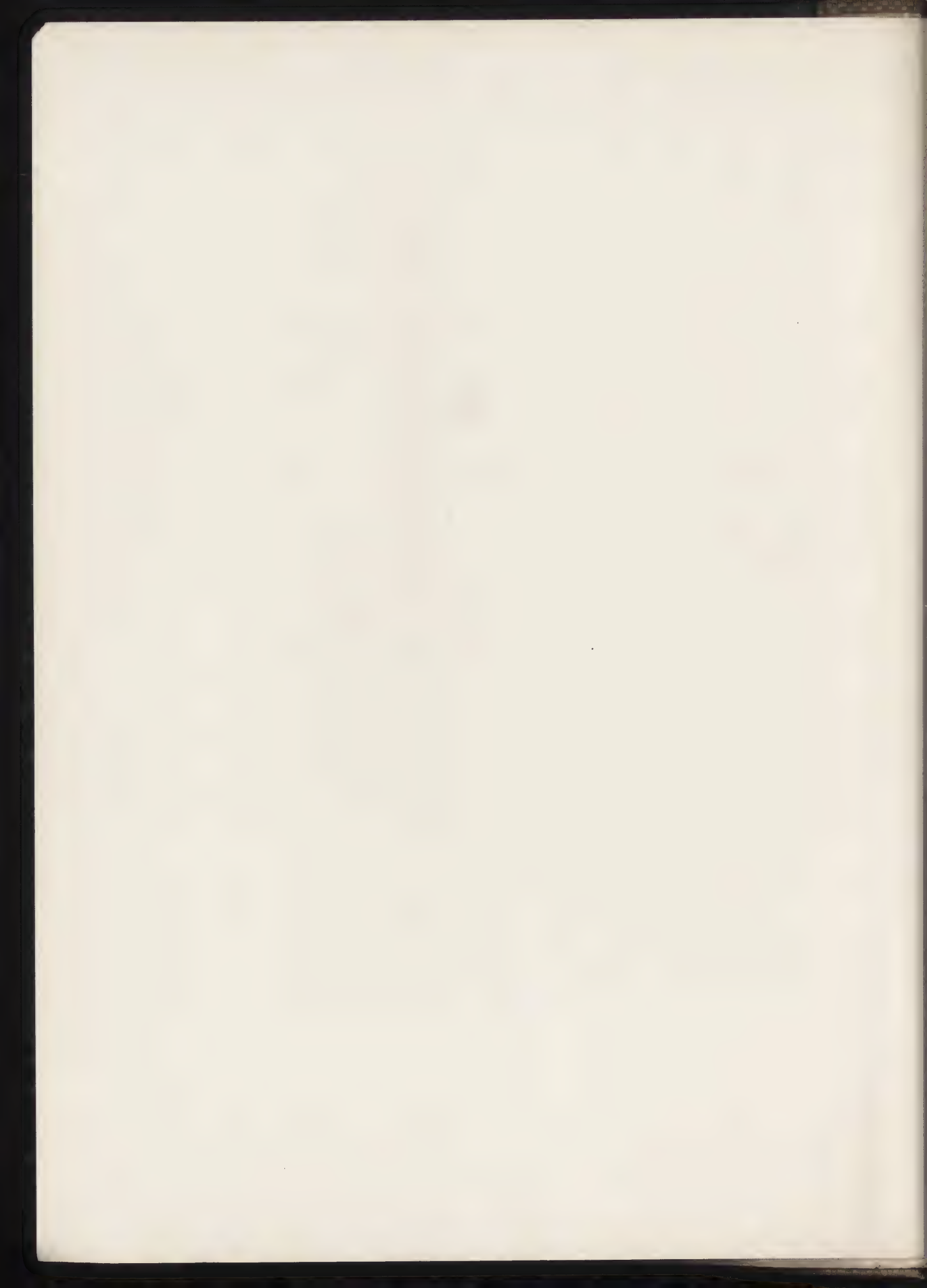
FLEMISH VIZZING





FREIBURG, SWITZERLAND  
Engraved by J. B. Allen, after W. H. Bartlett







iron requires even more than the combined skill of carver and limner, in that each leaf must stand upon its own merit. The smith can neither cover its defects nor heighten its beauty by a trick of the brush or submerge the blossom in an idealized background, any more than he can impart fragrance to it. Its perfection in all save color is at once its sole excuse for being and its charm."

Ornamental iron-work of this peculiar kind is the luxury of the rich, and one can readily understand its hitherto limited vogue. Scroll-work in the form of the grille, which has been subjected to countless mutations and has evolved from a simple barred window to the most delicate and fanciful designs, has long been popular, but flower and wreath work in America is probably less than a decade old. Of late years, however, examples of the work have been produced as unsurpassed in delicacy and beauty as those that gave the smiths of mediæval Germany the rank of masters of the art.

The artist blacksmith in wrought work does not produce his desired effects in wax or pliant composition and trust to a model thus easily made to yield him a finished



WROUGHT-IRON VASE  
Hammered Leaf Work



MODERN GERMAN GRILLE

product beautiful and perfect in detail. It is a matter of forge and hammer. The class of work precludes other treatment. He takes a piece of intractable metal, heats it, hammers it, bends it into the proper shape, smooths or dents its edges as required, works in midrib and veins with the accuracy of nature, and that not with

thin sheet iron, such as is worked into bric-à-brac, but with Scandinavian iron or open-hearth steel of sound substance, delicate of texture, and fragile in appearance only.

He may have a real flower or the photograph of a real flower only as his model. Each leaf is an individual work. The flower is built up leaf upon leaf, each requiring separate treatment and dexterous welding. The putting together of the detached pieces requires the same manipulative skill and the same degree of artistic grouping as would be bestowed upon the whole or any part of an important composition. The mere work of welding together the separate petals of a flower into a perfect whole, or the welding of leaves upon a stem bent with natural grace, is no mean trick, and places the artist blacksmith on a higher plane than any other class of metal-worker. The smithy becomes a studio.



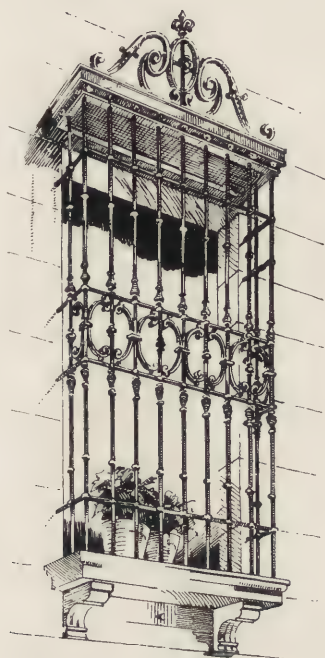
GARDEN VASE  
Cast Iron, Oxidized



INDIAN JAR  
Galvano-Plastic Work

In the cheaper qualities of flower and wreath work, short cuts to fairly satisfactory results are in these days often taken, and it is a curious fact that the country that invented and perfected the art of making iron foliage by hand has also invented its machine-made substitute. To-day Germany exports tons of stamped leaves and petals practically ready for welding and requiring only a few dents and curves by the artist blacksmith. These, how-





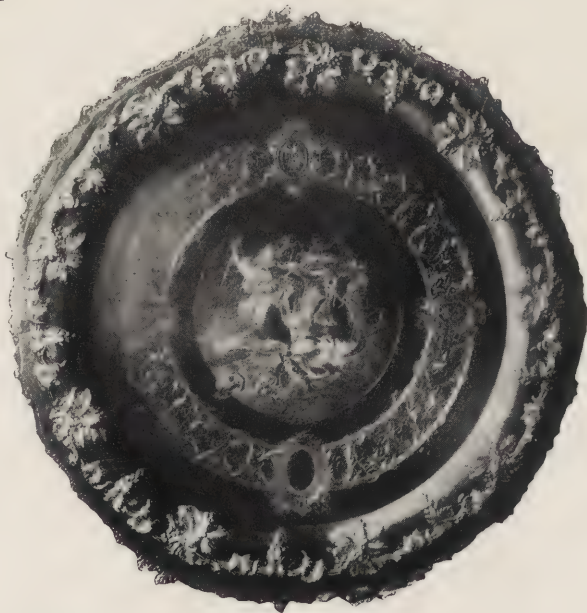
WINDOW GUARD—SPANISH  
RENAISSANCE  
Wrought Iron

a factor in architectural ornament. It is only necessary to say that the main difference between electro-plating and the galvano-plastic process is that the former requires a substantial base, which remains as an integral part, while the latter is complete in itself, the deposited metal being of sufficient body to render any other base

ever, are used only on the cheaper grades of work. The better class of work for which America is fast acquiring an enviable reputation admits only the genuine forged article.

The third form of the ornamental work of to-day, the galvano-plastic, is largely effected by a silent artist whose methods are screened from observation. The sentient artist may work weeks or months in perfecting a masterpiece of design in clay, and in a few days the mysterious electric current transforms the fragile model into enduring metal-work, preserving with incomparable accuracy every line and curve and reproducing every charm and grace.

It is no part of this article to give a history of the various steps by which the disintegrating action of the galvanic current, discovered by Sir Humphry Davy in 1808, became in the course of years



SHIELD  
Galvano-Plastic Work



CAPITAL, AT PARIS EXPOSITION  
By The Winslow Brothers Company

unnecessary. The bas-relief ornamentation one to-day sees in frieze and panels is thus essentially a latter-day achievement of the metallurgist.

The process is as simple as it is effective. From the studio of the sculptor the model is transferred to the galvanic-room, where a mold is made of a special composition directly from the

clay. Intermediate plaster casts are dispensed with. The crisp, sketchy effects possible in the clay are thus preserved unimpaired, and the technique of the sculptor in every line is left inviolate. Be the model what it may, every excellence or fault is faithfully reproduced, and no alien hand can remove a blemish or enhance a beauty.

The model to be reproduced is enveloped in a matrix; its grace and dignity are lost to view; the clay shrinks and cracks and crumbles to rubbish, but the matrix has caught its beauties. It is then metalized or prepared for the bath, and after submersion in the tank the electric current silently does the rest. Day after day the metal in solution is deposited on the lines of beauty tooled out by the sculptor with a precision that no human copyist could approximate. Provided only that proper care is taken in the adjustment of the apparatus, the mysterious agent does its work with absolute fidelity.

In proper time the metal shell is inspected and cleansed, and is once again submerged in a different solution to give the desired finish to the work. The process is now completed, and the frail model of a few days before, which would soon have fallen to pieces of its own weight, is transformed into a permanent thing of beauty.

This, in brief, is the story of the art blacksmith of to-day and his modified methods. The best products of the ages in metal-work are being duplicated or rivaled, and in all three of the processes above described America is probably to-day producing ampler and better results than any nation which has undertaken to clothe the metal-work of mere utility with beauty.

HUGH W. COLEMAN.





THE PERIS  
By Charles C. Curran  
Courtesy Noyes, Platt & Co.

### ALIEN ELEMENT IN AMERICAN ART \*

The American art exhibit at the Paris Exposition has been much vaunted, and justly, as a magnificent witness of American talent, and as a prophecy of the position America will soon take in the world's art. Beautifully installed, second in extent only to that of France itself, and containing many works that merit the name of masterpieces, it has attracted the attention and commanded the praise even of critics who are prone to depreciate the results of American effort.

And yet this tribute of praise should be accepted with a grain of allowance by every one who has at heart the best interests of American art. Despite the extent and excellence of the exhibit, there remains the somewhat depressing fact that its works in the main are not national, do not exemplify American spirit or reflect American life.

This is more conspicuous in respect to the American exhibit than to any other at the exposition. The French section is distinctively French, both in spirit and in theme. The same is true in almost as marked a measure of the sections of Belgium, Spain, Holland, Portugal, Italy, Norway, Denmark, Germany, Switzerland, Russia, and Great Britain. This is not saying, of course, that many of the artists represented in these sections have not undertaken to interpret and depict scenes and peoples foreign to their countries. They have. It

\* All the illustrations in this article are from the Official Catalogue of the United States Fine Arts Exhibit, copyright 1900, and published by Noyes, Platt & Co., Boston.

is true, however, that the English and continental sections of the exposition are not open to the same sweeping criticism of un-national ubiquity as the American.

The Director-General of the Paris Exposition of 1889 said in his official report on the Fine Arts Exhibition: "The United States section was but a brilliant annex to the French section. . . .



THE CLOUDED SUN  
By George Inness  
Courtesy Noyes, Platt & Co.

The ambition of the American artists evidently is to interpret the world of to-day; but they have come to us to get their method of expression. . . . It would be difficult to mention many men who do not draw their inspiration directly from French masters." These words expressed a just criticism, with the rankling sting of merited sarcasm. The American exhibit of 1900 is better, as a whole, than that of 1889, but it is no less un-American, no less untrue to national ideals and national temperament.

The cause of this fault is not far to seek. American artists go to Europe, and especially to Paris, to complete their education, and are apparently not strong enough to resist the dominating influence of their masters in after-work. Too often, moreover, captivated by the spirit of European capitals or charmed by the more congenial art circles of the old world, they virtually expatriate themselves.



Of the painters, etchers, and sculptors upon whom the present exposition has conferred medals, eight are self-confessed exiles—Sargent, Whistler, Abbey, Alexander, Pennell, Saint Gaudens, MacMonnies, and Brooks. Of the gross number of artists exhibiting in the American section, seventy-five have taken up a European residence and for indefinite periods or for good have become alien to



CLEARING

By Howard Russell Butler

Courtesy Noyes, Platt & Co.

home and home inspiration. Dropped into a foreign environment and brought daily under the influence of foreign models and masters, it is not a matter of wonderment that their art should gradually acquire a foreign impress and drift rapidly away from national standards and subjects, that American art should become little more than French art with American trimmings.

A national art is not the mere vague vapping of country-tied enthusiasm. Be it in figure painting or in landscape, it is the prerequisite of the highest attainments. It has been said, and with truth, that the Alps and the Rhine never made a great painter. They have furnished striking pictures, pictures that have captivated the multitude. But the multitude have seen in the pictures, not high art, but mere bits of wonderful scenery, that have pleased by their uniqueness or



THE SORCERESS  
By F. S. Church  
Courtesy Noyes, Platt & Co.

their association. French landscape painters have admittedly reached the highest degree of perfection, but they have done so not by ransacking the world for striking subjects on which to display their technical ability, but by getting into the closest communion with their native districts and seeking to interpret them by the medium of pigments. The same is true of *genre* painting.

Corot's rank as a landscape painter is admitted, but Corot got the material for all his paintings within a league of Paris. Foreign artists have repeatedly undertaken to paint French peasants, but all have fallen lamentably below Breton and Millet. Many have essayed to paint Holland dikes and windmills and Holland peasants, but the best pictures of Holland types and scenes have been by Dutch artists. These facts of common observation contain a lesson for the American artist—that the man who undertakes to interpret the world has too great a subject for his abilities, that a few home scenes correctly interpreted and depicted in a masterly manner will confer a more enduring fame than a multitude of alien subjects treated falsely or indifferently.

It is not my purpose to institute comparisons or cast reflections. It may be said, however, in general terms, that the pictures in the American exhibit in which Americans may take most pride are those which are most distinctively national. Setting aside mere technical ability, which is largely a matter of time and practice, the paintings most distinctively national are likewise most correctly interpreted.



J. G. Brown, for example, has found a subject not unworthy of his brush in the depiction of American street urchins in "Heels over Head"; Howard Russell Butler and Charles H. Woodbury have interpreted familiar waters and familiar skies in "Clearing" and "A Rock in the Sea"; William A. Coffin and George Inness have been equally loyal to American themes in "Sunrise" and "The Clouded Sun"; Cecilia Beaux and George de Forest Brush, both medalists, have found worthy themes in unlike American types.

Many of the paintings of scenes not distinctively American have high merit, but it is a question if the artists would not have been more successful had they taken subjects with which they were more familiar. Robert Blum, to cite an instance, gives us a pleasing "Flower Market in Tokio," but there are home types of corresponding kind and equal worth with which Mr. Blum is more familiar and in the portrayal of which one suspects he would be more successful; Childe Hassam gives us "A Snowy Day on Fifth Avenue," and one would regret to have a Parisian boulevard in substitute; Julian Storey's "Columbine" is pert and pretty, but distinctively Parisian, but America is replete with subjects equally pert and pretty, with the added charm of a home type; Henry O. Tanner has won plaudits

for his religious paintings, but could he not have found in the struggles of his race, for instance, material worthy of his brush, newer and fresher scenes that he would be more competent to interpret?

This is not meant as invidious criticism. I merely wish to point out the fact that, while no nation in the world has a greater variety of strong, winsome, pathetic, unique types and a wider scope of scenery,



THE SHAWL

By Charles Sprague Pearce

Courtesy Noyes, Platt & Co.

ranging from the pleasing to the awe-inspiring, American artists, through fashion or folly, have been prone, under the influence of foreign masters, to slight home types and scenes and ambitiously undertake what they too often, through inexperience, are ill fitted to handle successfully.



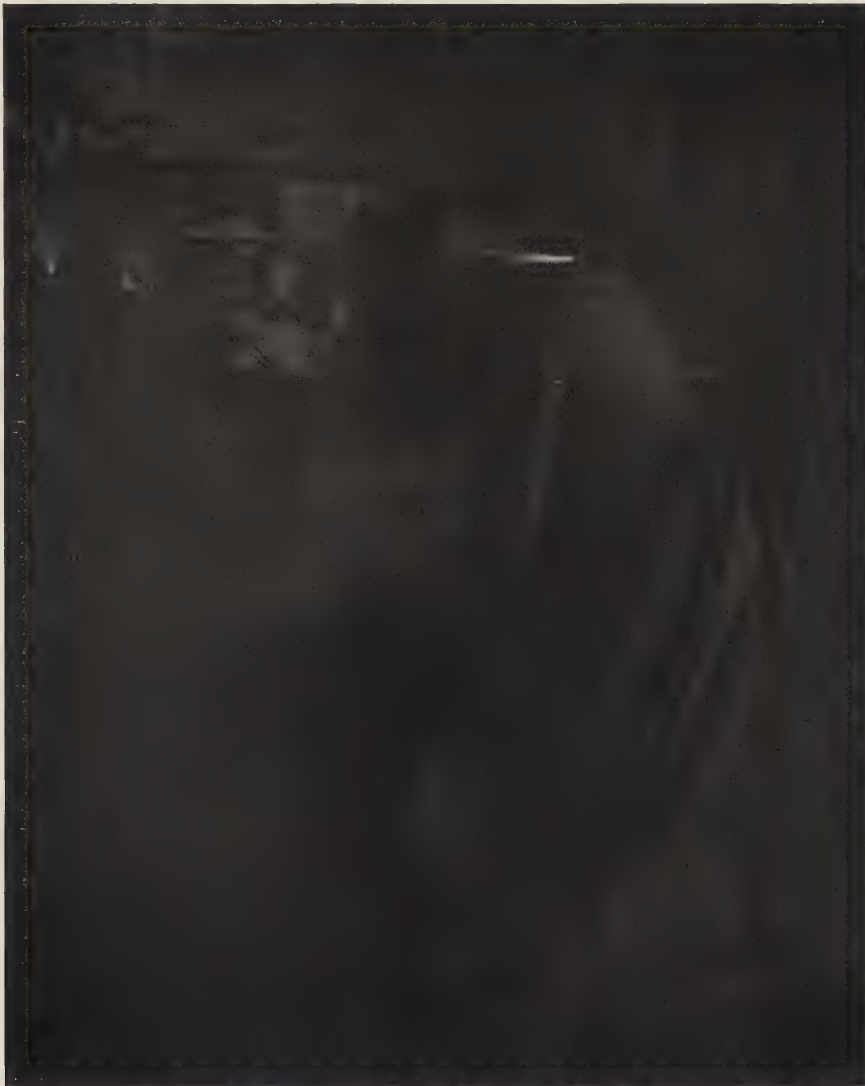
COLUMBINE  
By Julian Story  
Courtesy Noyes, Platt & Co.

A purely imitative art will never be a great art, and the slighting of that with which we are most familiar in deference to that which requires long residence or national temperament thoroughly to appreciate, is folly. In the portrayal of American types American painters have done infinitely less than American black-and-white artists, whose work is commonly regarded as of an inferior class. In faithfully and sympathetically depicting American landscape and in adequately representing our hamlets and our great cities, we have comparatively few masters. We shall have few while it is the fashion to seek inspiration under foreign masters and select subjects under foreign skies.

While I write I look out on a deep ravine of street a mile or more in length, flanked on either side by massive banks of buildings rising to varied heights of ten or fifteen stories. The sun has set in a lurid haze of smoke and cloud; lights flash from a thousand windows

along this artificial defile; strong shadows screen the current of struggling life that surges along its paved bottom. Everything is obscure, gigantic, suggestive of the awe-inspiring, even the terrible, and yet flecked with a certain glow, half genial, half sardonic. It is a sort of commercial Inferno. It reminds one of the wildest imaginative flights of a Doré. No city of the old world offers such possibilities to





BAD NEWS  
By Edmund Stirling  
Salon Picture, 1900



ARTISTIC PHOTOGRAPHY  
Plate Two





an artist who would study its features and feel its influence. This scene—and there are thousands similar in our great cities—is real and near at hand. Yet no artist has caught its spirit or even given a hint on canvas of its strange mingling of solitude and strife, its lights and shadows, its checkered gloom, its mystery; no artist has suggested how it touches the heart, now inspiring it with a sense of indomitable



SPRING PLOWING

By Horatio Walker

Courtesy Noyes, Platt & Co.

human energy, and again depressing it with anguish akin to what one feels in a wilderness.

Half a mile away, under the same mantle of smoke and shadow and hedged in by similar grim buildings, dimly silhouetted against the night, is a watery gateway of commerce. Piling projects here and there into the stream and great timbers bound together with chains are black and reeking. The far side of the waterway is thick-set with masts. A ponderous swing-bridge creaks and groans and turns, and as its ends leave the buttressed approaches the rush of pedestrians is checked. Street-cars stop on either side and seem to watch with glowing headlights the Titan-like little tug that pulls a great steamer from its slip and heads it for the open water. For a few moments the channel boils, then the bridge again creaks and groans and turns, and the interrupted stream of humanity flows on.

A mere moment in a city's life, a moment worthy of art, but not recorded.

And yet our artists must needs go to London or Paris or Tokio for a street scene, and even Whistler must go to the Thames for a river view. Traditionally, Rome is always stately and dignified; Paris is always gay; Venice is always winsome and watery; and



LULLED BY THE MURMURING STREAM

By Ben Foster

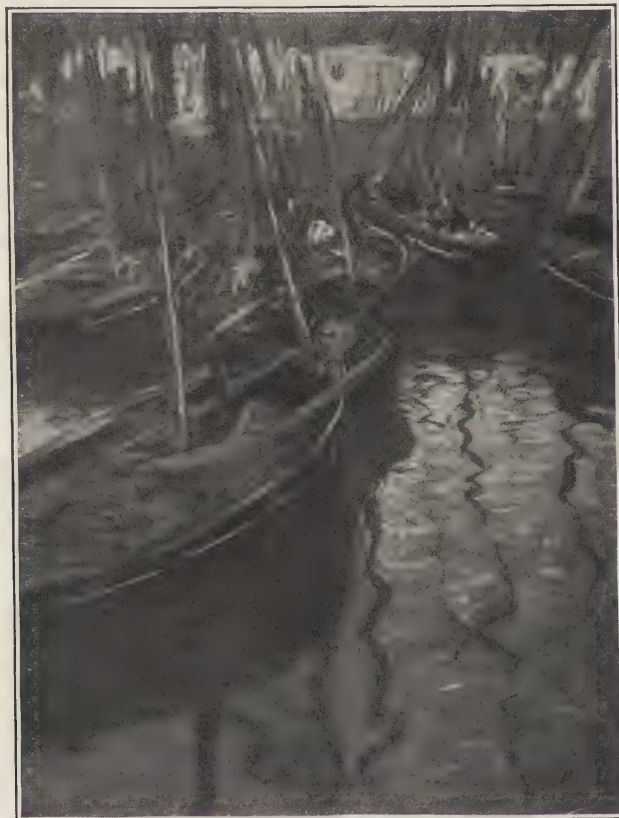
Courtesy Noyes, Platt & Co.

London has fogs and fishmongers. They all have their charms, are all replete with inspiration. But if American artists go abroad for instruction, why need they renounce individuality and forswear national aims and aspirations? When Dickens wandered from London byways he was on uncertain ground, and his work showed it; when Scott left his highland hills his imagination afforded no substitute for the lakes and crags in the description of which he excelled; when Hall Caine ventures out of the Isle of Man he gropes like a



novice in an unknown land; even our own word-painter, Hawthorne, was his best in Salem.

And so the American artist, when he renounces home scenes and familiar faces and ambitiously undertakes to interpret the world, courts a danger and jeopardizes his art. He may paint brilliant can-



DISMANTLED BOATS

By Charles H. Fromuth

Courtesy Noyes, Platt & Co.

vases that please for an hour, but in interpreting foreign scenes he must needs look through alien eyes, and his pictures will likely be characterized by lack of sympathy and truth. If he is successful, his success will more than likely be that of the imitator or copyist. In any event, he will be disloyal to types and scenes worthy of the highest art, types and scenes he is qualified by intimate acquaintance and community of life to understand and faithfully portray, and that, in

a hazardous venture in which he is dependent upon half-knowledge or a fleeting impression.

"We possess," said an art critic some years ago, in speaking of the material of American landscape, "all the natural conditions that are necessary to the full fruition of an artistic temperament concerning itself with landscape art. Our sun makes the same kind of



A FLOWER MARKET IN TOKIO

By Robert Blum

Courtesy Noyes, Platt & Co.

shadows as that of Brittany; the same blue is in our skies and the same cloud-forms; the leafage of our trees is the same, and the water of our ponds and brooks differs in no way from that of France. What we should seek to learn in France is, not how to paint such and such landscapes there, but how to see those landscapes as they appear to and impress the men whose painting of them we admire, and ever after be able to see all other landscapes in the same spirit and fullness of apprehension. One need not go to Brittany to do this. It



can be done at home, and there are men whose work is daily affording ample proof of the fact. But it does not follow therefrom that in the acquisition of the faculty of seeing and feeling the true spirit of *paysage* one is not greatly aided by attrition with the masters of the art and by the study that is had abroad of the precise material of their landscapes. A man who paints for four or five years in Brittany, however, and then in his New York studio can turn out nothing but Brittany landscapes from his sketch-books, has wasted his time and mistaken his vocation."

Extensive, varied, magnificent as is the American art exhibit at Paris, rich as it is in the evidence of personal ability, this, therefore, is its lesson: Expatriation is a mistake, both as regards the future of the individual artist and as regards the future of American art. There has been for years, and will likely continue to be, an annual exodus of artists to Paris and an annual importation of sketch-books crowded with embryo paintings for future elaboration. But this is as flagrant an offense against policy as against taste. Those who are guilty have yet to learn that "there shall be more joy over one honest and sincere American horsepond, over one truthful and dirty tenement, over one unaffected sugar-refinery, over one vulgar but unostentatious coal-wharf, than there shall be over ninety and nine Mosques of St. Sophia, Golden Horns, Normandy Cathedrals, and all the rest of the holy conventionalities and orthodox bosh that have gone to gladden the heart of the auctioneer and deprave American artists."

ELLIS T. CLARKE.



CATTLE

By H. S. Bisbing

Courtesy Noyes, Platt & Co.



BROAD STREET, 1642  
From "Historic New York." Copyright G. P. Putnam's Sons

## STUDIES OF ART IN AMERICAN LIFE—II

### KNICKERBOCKER DAYS

From the time of the earliest settlement in New Netherlands down to the war of the Revolution, no phase of American life was more picturesque than that of the Knickerbockers. While Dutch sovereignty extended over a period of less than fifty years, Dutch manners and customs left an impress that a century of English rule could not remove. When New Amsterdam became New York and Beverswyck Albany, it was a change of letter and little else. The English crown was added to the arms of the colony, but the Dutch beaver was not displaced, and the loyal Hollanders still sang *Boren Orange*. Nine years later, in the spring of 1673, the Dutch recaptured their territory, but after a brief twelve months it passed again into the hands of the English, where it remained until Great Britain lost all her American possessions.

Life in New Netherlands differed essentially from life in New England. During the seventeenth century the struggle for existence was paramount with most of the Puritans. The winters of Massachusetts were severer than those of Manhattan and the Indians more menacing. But the chief difference between the Puritans and the Dutch lay in their motives for seeking America. The Dutch came to colonize; the Puritans, for religious freedom; the Dutch to found a



trading post in the interests of the West India Company; the Puritans, that their children might escape the divine right of kings. The Dutch, accustomed to organizing plantations in the eastern hemisphere, were equipped with the necessities for starting one in the western world. From the first the privations endured by the Puritans were unknown to them. Their genius for commerce, coupled with their knowledge of seamanship, robbed the long voyage across the Atlantic of half its terrors. This kept them in touch with the mother country. Soon returning vessels brought back Holland bricks and tiles and household furnishings, and in a few years New Amsterdam was Old Amsterdam in miniature.

Madame Knight, a Massachusetts traveler visiting the Dutch

colony, has made us her debtor. She writes vividly in her journal: "The buildings are Brick Generaly, very Statelý and High, though not like ours in Boston. The Bricks in some of the Houses are of divers Coullers and laid in Checkers, being glazed look very Agreeable. The inside of them is neat to Admiration."

These were the houses of the town. The farmhouses, or boweries, were built of wood, with gambrel roofs and huge brick chimneys. They were unlike the New England houses of similar construction inasmuch as there was a stoep, a greater projection of roof, and a broader foundation. With the rich, the bowerie was simply a country-house, occupied by the family in summer, and where the town table could be supplied the rest of the year with the products of the garden and the dairy. Here



DELFT PLATE—ORANGE AND BLUE  
Showing Chinese Influence



WALL PAPER  
From Old Dutch House on Long Island

took place the spinning of linen, the making of lace, the distilling of perfumes, and many other household arts for which the Dutch women were famous.

Both dwellings were picturesque, and as the colonists reproduced

the interiors of their Holland homes as faithfully as was possible in a new land, there was much comfort and homeliness within. The walls of the parlor were decorated, but the other rooms were plastered and the big oak beams overhead left exposed. The living-room, serving sometimes as a dining-room, had a great fireplace ornamented with Delft tiles. The blaze on



BEAD BAG

this wide hearth was full of cheer and in the long evenings lighted up the remote corners.

Across the chimney-breast, and in the shadow of a huge hood of iron, was a narrow shelf holding candlesticks and the family hour-glass. The plastered walls were not devoid of color, for the housewife kept her Delft plates in oak racks, where they vied in brightness with the pots of tulips set in stiff rows on the window-ledges. Delft potters in the seventeenth century were largely influenced by Chinese designs, and the plates showed a variety of color unknown in the later ware. Delft, from the beginning, resembled Oriental faïence. It was light in weight, and the hard glaze was a bluish white. Delft was imported



DUTCH FOOT-STOVE

Courtesy of Mrs. R. M. McCreery





A BELLE OF NEW AMSTERDAM  
Enlarged from an Old Print





by the Dutch settlers in great quantities until late in the eighteenth century. Johannes Van Brugh gave as a wedding present to his daughter Katherine, when she married Philip Livingstone, a complete dinner-set of Delft, and Lisbeth de Peyster in her will directed that special care be taken of her Delft teapots.

Had the pieces used by the colonists been preserved, the progress and decline of Delft pottery would have been chronicled. The Delft of early New Amsterdam had a touch of orange in it out of compliment to the House of Orange. The designs were often grotesque. Scriptural subjects were popular, but scenes in which Chinese pagodas and Holland dikes were placed side by side were more common. The red in the plates was borrowed from the Japanese. When the Holland trade with Japan was at its height the Dutch ware closely resembled the fine porcelain of that country. This gave the pottery great prestige.

The idea of depicting their own scenery pure and simple—the windmills and canals—came as a later thought to the Delft potters, and by that time English china was in the market and the demand for the Dutch ware was over.

In the New Amsterdam interior pewter played a prominent part. The high cupboards were filled with tankards, flagons, beekers,



SARAH VAN BROUGH LIVINGSTONE  
Copied by Huntington from Miniature

bowls, and porringers, the latter hanging by their beaten handles in precise rows. Proud was the *Vrouw* of her pewter; prouder of her silver. This was not exposed to the view of any chance visitor. Hidden away in a heavy oak chest were the precious pieces—treasured heirlooms handed down from one generation to another.

This collection slowly increased, for the members of the family were encouraged to put their earnings into silver. The money thus saved was called "silver money," and was sent to Holland when a



THE BOAR-HUNT  
Brass Panel from Oak Chest

favorable occasion presented itself. Into the hands of some trustworthy sea-captain it was given, and after many months the little heap of coins returned in the guise of a beaker, a sugar-box, or—perhaps a coffee-urn. Then it was carefully wrapped and put away in the chest, entered in an inventory, and mentioned later in a will, but not brought forth, except to grace a christening or a wedding.

Some of these chests were beautifully carved, others were mounted with iron; occasionally they were paneled in brass. These panels usually depicted religious subjects—"Mordecai at the Gate," "Judith and Holofernes," "Daniel in the Den of Lions." Two old panels that have survived their oak setting represent a boar-hunt and a falcon-chase. Dutch metal-workers leaned to the pictorial. Their designs were seldom conventional. But no subject was too small or commonplace to be overlooked by them. Brass milk-cans were things of beauty, copper coffeepots often rivaled silver ones in



graceful outline, and such ungainly articles as warming-pans and foot-stoves were not without ornament.

Nor were all of these imported from the mother country. There were local artisans. An old diary refers to one Jan Van Heer, a famous hammerer of metal, which undoubtedly proves that Jan was the pioneer of the arts and crafts in America. Lanthorns were made at an early date in the colony. These were of horn, as their name indicates, and varied in size from small ones, brass-bound, used by



THE FALCON-CHASE  
Brass Panel from Oak Chest

the housewife, to great iron ones carried by the night-watch—men who paced the streets and cried the hour. Beautiful indeed are some of these old lanthorns, the mellow light apparently slight but far-reaching. Evil-doers fled from their rays and by their soft glow children were rocked to sleep and lovers exchanged vows; for the tallow dip back of the yellow horn gave a stronger light than three candles in their sticks, and Dutch economy even in matters of love was not set aside.

It was a happy household that gathered around the hearth at night; the *Mynheer* with his Holland pipe, the *goede Vrouw* with her needlework, and at her side little Peter and Johannes and Annekje and Tytie, and possibly Rikert and Hendrick and Jan. The tasks of the day were over, and there was a pleasant hour for the children before they were marshaled off to bed. Dutch boys and girls lived a much freer life than their little New England cousins. There were special

merrymakings planned for their benefit, and some of the quaint old letters extant dwell at length on these festivities.

Women in New Netherlands enjoyed a unique position. Among the first Holland dames in the early settlement were Annekje Jans,



Marchants Wife



Marchant..

FROM OLD PRINTS

Katrina Van Bourgh, Margaret Hardenbroeck, and Cornelia Lubbetse, and to them belongs great honor, for they took an active part in colonial affairs. In the next generation widows managed their estates; wives, in the absence of their husbands, conducted all business affairs; spinsters were successful merchants. Judith Stuyvesant, after the death of the famous governor-general, invested her property so wisely that it doubled during her lifetime; Maria Van Courtlandt



governed Courtlandt Manor for many years to its great prosperity; and Madame Polly Provoost, renowned for her beauty and wit, owned a shop in the busiest thoroughfare of the town—and shared with the governor the distinction of possessing a coach and four.

Picturesque were the maids and matrons of New Amsterdam. The sober garb of the Puritan was not theirs. They reveled in bright hues, and a gathering of Dutch belles rivaled a tulip-garden in wealth of color. Green and scarlet petticoats, bodices of velvet, embroidered aprons and caps were part of the attire. The caps were seldom discarded. Ordinarily they

were fastened with a band of ribbon, but at church and on all formal occasions they were held in place by silver clasps of fine workmanship. Some of these quaint ornaments have been kept until to-day, and are among the many interesting things handed down by the Dutch.

While the life of New Amsterdam was a placid one, it was not without important social events. Christenings and marriages were occasions of mirth and feasting, and holidays were joyfully observed. The Dutch calendar was full of saints' days. Paas and Candlemas were favorites, but Christmas and New Year's day were the great festivals of the year.

In Beverswyck, where lived the patroon, society was more formal and the lines between rich and poor more sharply drawn. Killian Van Rensselaer, first patroon and founder of the Manor of Rensselaerswyck, was a governor in the East India Company and a man of vast estates in Holland. He was selected by the reigning prince to represent Dutch interests at the head of the Hudson River. The little colony was independent of the settlement in New Netherlands, and was in reality a small principality in a wilderness. The patroonship remained in the Van Rensselaer family. At the time of the war of the Revolution the eighth patroon surrendered his title, and a unique phase of government passed out of existence. On a smaller scale were the Livingston and Van Courtlandt manors; but as there was something feudal about all three, it is to New Amsterdam that the student of history must turn for a true picture of Dutch colonial life.

VIRGINIA HUNTINGTON ROBIE.



PEWTER TANKARD



CHINESE PORCELAINS

### THE NICKERSON COLLECTION AT THE ART INSTITUTE, CHICAGO

American patrons of art have of late years been casting their benefactions in a more and more marked degree on two special lines—the establishment of scholarships and prizes for the encouragement of home talent and the bestowal upon the masses, through the medium of public or semi-public institutions, of those treasures of art which it is the prerogative of wealth to accumulate. The wisdom of this policy is manifest. The prizes established may not be valuable in point of dollars and cents, but they do furnish an incentive to good work. The productions submitted in competition are passed on by juries presumably competent and fair-minded, the aspirants are rated by merit, and the medalist acquires a rank that may be beneficial to him in his future career. The transfer of private collections to public institutions, likewise, militates against the spirit of selfish hoarding for personal delectation, and the art works, virtually made public property, become a potent factor in general culture.

Among benefactions of this latter sort, one of the most important for many years is the gift of the Nickerson collection to the Art Institute of Chicago, made last February, and to be thrown open to the public the latter part of the present month. The gift, when made, was widely heralded, and the public has been expectantly awaiting the completion of the work of installation. That work is now finished, and the collection occupies two rooms specially prepared and decorated for its reception. The fittings are all in admirable taste and the treasures in their new home show to the best advantage.

The value of the collection, which comprises over a thousand pieces, is largely a matter of conjecture. The gift was made with an utter absence of ostentation. There were no conditions, no "ifs" or "musts." Mr. and Mrs. Samuel M. Nickerson, after years of research



and the expenditure of a fortune, simply gave their collection to the Institute, stipulating only that the articles they transferred should be given ample space for their proper display, and that they themselves, as the donors, should be accorded the privilege of bearing the expense of suitably fitting up the rooms. This utter elimination of petty restrictions is especially commendable.

The collection comprises oil paintings, water-colors, etchings, and engravings; Japanese prints, Kakémonos and leather; Chinese water-colors, jade, crystals, and other hard stones; Japanese and cinabar lacquer, Chinese and Nabeshima porcelains, and Japanese pottery; bronzes and a wealth of other Oriental works of art. There is scarcely an article that has not been selected with good judgment and discrimination. There is, however, a marked difference in the quality of the different classes of articles shown in the two exhibition-rooms. The cream of the collection is to be found in the jades, crystals, and smaller articles of Oriental workmanship, the paintings, as a whole, being the least notable productions displayed.

The Art Institute is signally fortunate in securing these treasures, since the jades comprised in the Nickerson gift constitute the largest and most costly collection of this particular class of art works outside of China itself. The gift, therefore, in this regard is unique. Here-



JAPANESE BUDDHIST SHRINE  
Black Lacquer with Metal Mountings

tofore the best collections of jades in this country have been in private houses, where they have been kept for the inspection of the privileged few. The Nickerson gift makes the largest and most costly collection in America virtually the property of the American public.

There have been skeptics as to the value of jade as a material for art productions, but its beauty and durability have stood the test of thousands of years in China and India, and its popularity, amounting almost to veneration, in these countries makes such a collection as that now owned by the Art Institute one of the greatest importance.



CASE OF JADE

Of the mineral jade, the pure white variety has always been the most highly prized, though the varieties verging from white into gray and green have been deemed of great value. So precious was the pure white jade considered that large, flawless pieces were reserved for the Chinese emperor and were given into the hands of the most celebrated artists of the country, who spent years in shaping them into works of art. Many of the rare specimens looted from the summer palace at Pekin, in October, 1860, for instance, represented twenty or thirty years of ceaseless toil at the hands of eminent Chinese artists. The Nickerson exhibit comprises fine specimens of all the varieties of jade used in the Orient. It also contains many specimens of highly executed jadeite, this crystalline form of the



mineral being a silicate of sodium and aluminum, whereas jade proper is a silicate of calcium and magnesium.

These specimens of jade, of which there are one hundred and seventeen listed in the catalogue, are of Chinese and East Indian workmanship, and present the precious mineral in most of the forms into which it is commonly worked. Over forty of the specimens are of the white variety so highly prized in the East. Many others are of the buff, gray, and yellow varieties, and the rest are of various shades of green. All are beautifully executed and almost without



THE OLD CASTLE

By Georges Michel

blemish. This is the more remarkable from the fact that many of the pieces are extremely old, one Chinese white jade saucer, for instance, bearing the mark of Kea-tsing, 1522-1567. Some of the pieces are from the Rossetti collection, London, and others from the Brayton Ives collection.

The specimens of crystals and other hard stones, which were worked both in India and China, the style determining their nativity, are equally choice. They include crystals of various colors, sard, sardonyx, murrhine, lapis lazuli, jasper, and mocha, or "moss agate," though the number of rock-crystals and Indian murrhine agates predominates. One piece, a Chinese engraved rock-crystal libation-cup, elaborately carved and bearing the seal-mark of Ch'ien-lung, 1723,

comes from the emperor's summer palace; other fine specimens come from Hamilton Palace and the Mary J. Morgan collection. For the most part the pieces are of the oldest and best workmanship, the modern specimens being comparatively few in number.

Of the one hundred and eighty-eight listed specimens of Japanese and cinnabar lacquer, there are few that are not of the choicest kind. Many of them are exquisitely carved and decorated with inlaid mother-of-pearl, gold-stone, and ivory; the characteristic decorative designs are chaste in style and the finish in every particular is flawless.



THE ARAB SCOUTS  
By Ad. Schreyer

The porcelains, gathered from the most diverse sources, as were the lacquers and jades, comprise pieces of great antiquity, dating in many instances back to the early years of the fifteenth century. Others are of recent date, and show the best type of present-day work. They are in the main of the familiar blue-and-white hard paste porcelain, on which dragons and lotus-blossoms, leaf and-cloud effects, plants, birds, butterflies, and the whole array of fantastic shapes dear to Chinese fancy are executed with the daintiest precision.

Many of the pieces of porcelain and pottery have long been famous among connoisseurs, having previously formed a part of the collections of Charles A. Dana, the king of Holland, Brayton Ives, Austin Robertson, the Comte de Semalle, Mary J. Morgan, Count Kleczkowski, Samuel Colman, and Blenheim Castle. The bronzes are of equal antiquity and are equally choice in point of workmanship,



a number of them dating back to 1426, and few of them being of recent make.

Second in interest, perhaps, to the carvings and pottery are the great Japanese Buddhist shrine in black lacquer with metal mountings and the fine selection of Japanese prints with their wealth of decorative imagery. These latter range in date from 1765 to recent years, and are by some of the most celebrated artists of the Mikado's empire. The reproduction given herewith affords some idea of their delicacy and uniqueness.

As said before, the paintings of the collection, though comprising some of high order, are its least important feature. Among them are early Bonheurs and Bouguereaus, characteristic Schreyers and Corots, canvases by Daubigny, Michel, Rico, Max, Clays, Tadema, and other artists of equal note. Comparatively few American canvases are in the collection, though we find Bierstadt, Church, Inness, Hart, Gifford, and a few others represented. The three paintings reproduced herewith are among the best. A few approach dangerously near mediocrity, but the average does credit to the institution in which they find a permanent home.

ARTHUR HEWITT.



RIVER SCHELD, NEAR ANTWERP  
By P. J. Clays

## STRAYS OF OPINION

The project of establishing an American Salon, comparable with the great exhibitions of Europe, is one that should meet the approval and command the support of all who take pride in American work. A national art presupposes a national art center. England has its Royal Academy and France its Paris Salon, and the art of both countries is distinctively and laudably national. America has no such institution, and its art, while robust and progressive, is more the exponent of foreign influences and ideals than an embodiment of national aspiration.

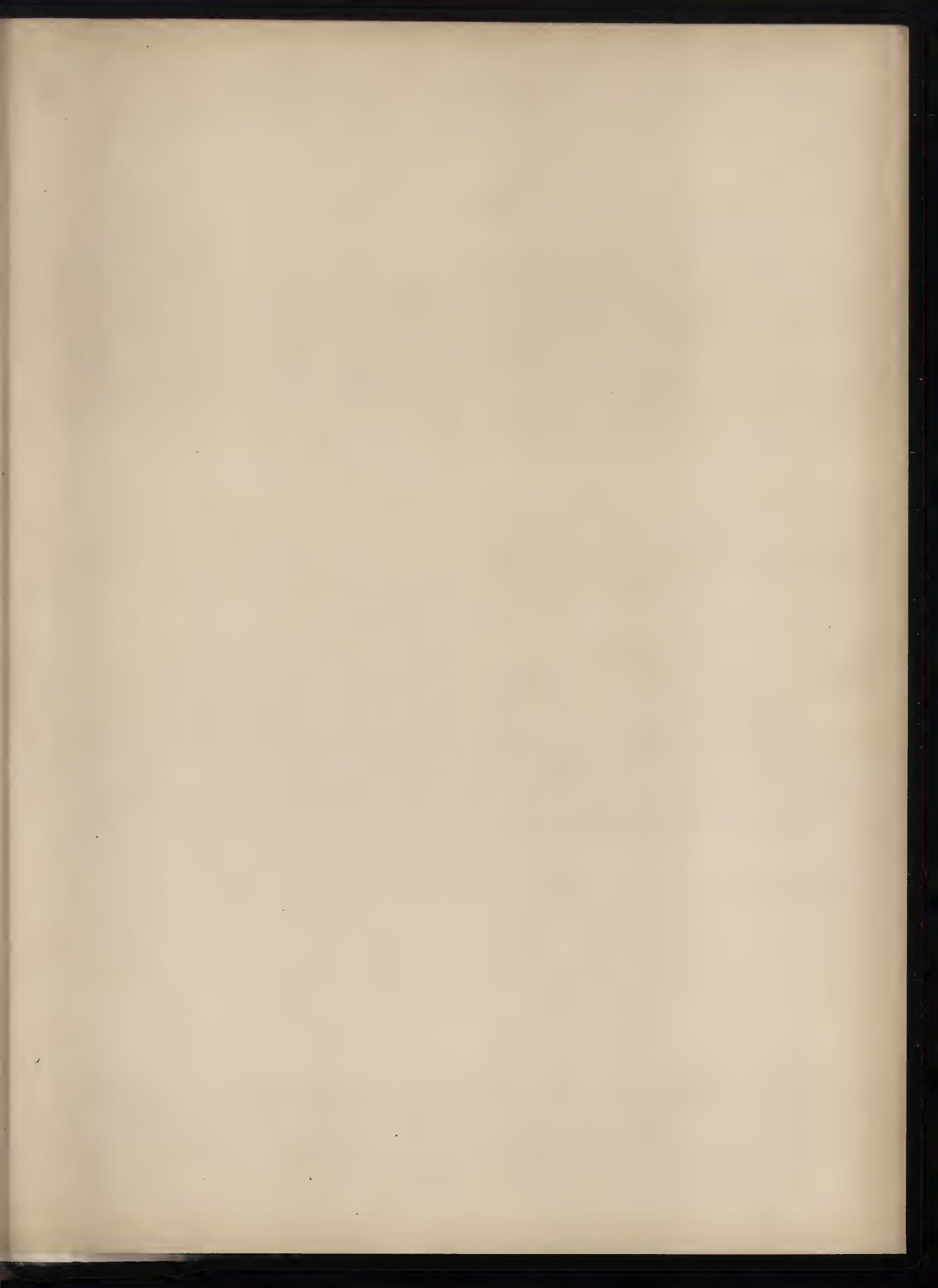
America has no lack of exhibitions that pass under the name of salons, but these are too often the product of mere local enterprise, in which petty civic glory, or jealousy, vaunts itself. The average American artist to-day attaches more honor to an obscure hanging in the Paris Salon than to the choicest positions in all the American exhibitions combined. Possibly it may mean more. Certainly it would not if there were a great salon on this side of the Atlantic to which European artists would feel it a privilege to be admitted.

Conditions were never more favorable than at the present time for the establishment of such a salon. Never was popular interest in art so marked, and never was there a more promising corps of enthusiastic art workers in this country. There are, moreover, just as competent and conscientious critics to serve as jurors here as abroad. It needs but an initial step, backed by judicious enterprise, to insure the realization of the project.

The ambitions of rival claimants for the salon should be subordinated to the national purpose. All things considered, Washington is the ideal location. The artistic talent that is being developed all over the land would find its most natural representation at the national capital, where in a sense painters, sculptors, architects, draughtsmen, illustrators, and designers would meet on equal ground. Washington, as has been well contended, is the city of all cities where national interests are dominant, where local pretensions are held in subordination, where neither cliques nor societies nor schools can exercise any controlling interest in the conduct of national affairs.

The location of the American Salon, however, may safely be left to future determination—its influence would be virtually the same whatever city were selected. The essential thing is to inaugurate a movement that will give to America a national art center and a great representative salon, in whose awards American artists would recognize a greater honor than in the medals and "mentions" bestowed by foreign juries.







A LOVE SONG  
By Otto J. Schneider



GALLERY OF ETCHINGS  
Plate One



# BRUSH AND PENCIL

VOL. VII

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## THE ETCHINGS OF OTTO J. SCHNEIDER

The development of etching in America since its early beginnings under Dunlap, White, Brown, and Falconer has been especially marked, and the roll of honor in the art is one of which Americans may justly be proud. Whistler, the Morans, Farrer, Smillie, Church, Gifford, Duveneck, Platt, Blum, Dielman, and threescore or more other artists whose names are familiar to the art-loving public, have done notable work, and to-day a new body of aspirants for distinction with the needle is doing work no less full of promise. Among these latter is Otto J. Schneider, who in the last year or two has produced upward of twenty plates, some of which are remarkable both in fineness of conception and in excellence of execution.

Mr. Schneider's name is little known as yet in art circles, though in the ranks of newspaper illustrators he has long had an enviable reputation. Retiring in disposition and an indefatigable worker, he has, partly from choice and partly from necessity, kept aloof from the public and devoted himself arduously to the performance of his routine duties as a newspaper worker and to his pet diversion, etching.

He was born in Atlanta, Illinois, and is now little more than



OTTO J. SCHNEIDER

twenty-five years of age. In his twelfth year he moved with his family to Chicago, where he soon disclosed a taste for sketching. Barring a short period of instruction in the Art Institute of Chicago,



CARMEN  
By Otto J. Schneider

his education in his favorite line has been self-acquired. He left the Institute school to make his livelihood as an illustrator, and has been more or less regularly employed in the art departments of various metropolitan dailies ever since.

His work as an etcher is a direct outgrowth of his newspaper sketching. He was not satisfied with the harsher lines of his reproduced pen-and-ink drawings and he soon undertook to produce a finer class of work. His interest in etching, when once he had begun to use the needle, was such

that he became an enthusiast, and for a time even abandoned daily newspaper work in order to devote more time to experiments on copper and acquire greater proficiency as an etcher.

His ideas, however, of the financial possibilities of etching proved too roseate, and he was forced to go back to the drudgery of daily assignments. His best work as an etcher has therefore been done at odd times, mainly in the mornings before going to the office where he is employed.

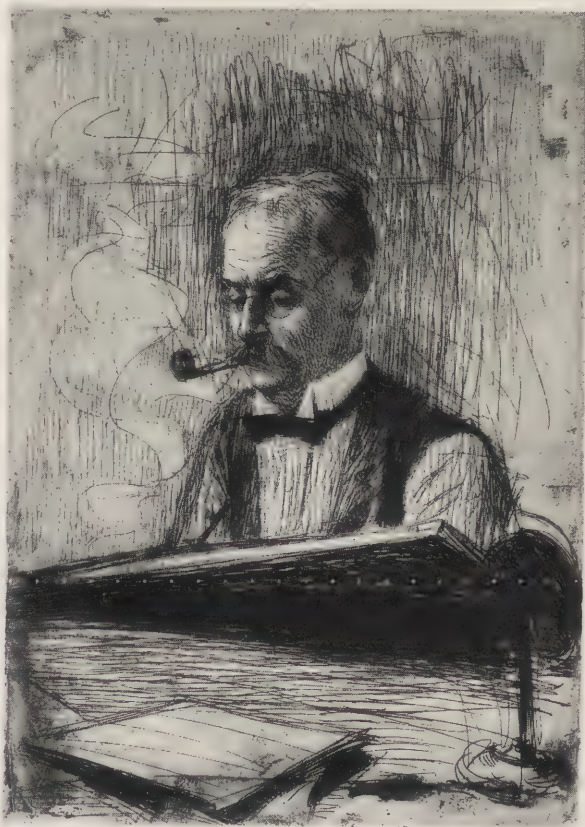
Some one has said that Whistler and Venice have been the inspiration of present-day etchers. This is not the case with Mr. Schneider. His adult life has been spent in a new and eminently commercial city, whose name has too often unjustly been taken as the symbol of the inartistic, and his master, so far as he claims one,



is rather Mr. Edwin A. Abbey than the acknowledged chief of etchers. He has studied Abbey closely, and acknowledges that he has been influenced by him in no small degree. He is, however, a person of strong individuality, and the work of Abbey has been rather a suggestion of possibilities and methods of treatment than an influence likely to jeopardize personal traits.

Thus far Mr. Schneider has essayed nothing in landscape, nor has he undertaken to depict any of those odd nooks and corners that have been the delight of the painter-etchers. His work has been entirely on the line of figure studies, and all his plates are characterized by grace, delicacy, and sentiment rather than by unusual strength of line or by a massive working-in of details. He has, further, not attempted to etch with acid, which has had such a fascination for many of the best contemporary etchers. His plates, therefore, while they lack the peculiar charm of the irregular outlines bitten by the mordant, have yet the smooth, rich, velvety characteristics that are most in keeping with the class of subjects he has treated.

The special features of an etching which lend it artistic value are absolute freedom of line, so-called warmth of tone, and wide range of color, varying from the faintest gray to the deepest velvety black. The needle, too, gives wide opportunities to the artist to improvise and to produce delicate effects, since it plays on the copper surface



A PORTRAIT  
By Otto J. Schneider



THE FLOWER  
By Otto J. Schneider

with even less friction than a pen does on paper. The lines also differ vastly in kind from those obtained by ordinary engraving, and if only due regard is had to the limitations of the art, results can be produced that can be obtained by no other process.

Schneider early recognized both the possibilities and the limitations of the dry-point, and all his work shows a studied conformity to accepted principles. His plates, for the most part, are not highly worked-up. They are sketchy, suggestive, and are admirable illustrations of the economy of labor. A few words printed some years ago of etching in general may here be quoted as applying directly to Mr. Schneider in his best work. Says the writer:

"When we begin to examine etched work in particular examples, we shall prize most highly those prints in which its characteristic qualities are most perfectly exhibited, its limitations most loyally respected—since, as Mr. Hamerton well says, an art is at its best when most thoroughly itself. Those etchings which are the freest and most personal in handling and the richest in color, and in



which the line is most strongly and expressively employed, will be the finest. Of course, as in all other arts, so with this one, there is something more than technical skill to be considered; there is the idea which it expresses or the sentiment which it interprets. But as etching is not an imitative art, even to the comparative degree in which some arts may be so esteemed, as it is the most boldly and frankly interpreted of all graphic modes,—original, valuable ideas must have existed where really fine workmanship is seen. . . .

"An etcher who speaks strongly must speak concisely, significantly, rapidly, and if I may so express it, typically or symbolically. Therefore, he must be possessed of a clear idea of the things he wants to say, looking to it that they are not so many as to confuse or so alien as to confound his peculiar form of speech. And so it is that when we see in an etching really strong and individual workmanship, it vouches for intellectual qualities as well—it presupposes by its very existence clear individual ideas or characteristic sentiments in the etcher, with the presence of the high artistic powers to which I have just referred—the power of analysis, condensation, and interpretation. It was his recognition of these facts which made Jules Dupré exclaim: 'Artists paint on their good days and their bad, but etch on their good ones only.'"

These statements may be accepted as truisms, and the principles they express are well exemplified by Mr. Schneider's best work. Technically the difficulties to be overcome in etching are not great, but there is no royal step to excellence, and one would naturally expect to find some of Mr. Schneider's plates betraying the novice.



ALICE  
By Otto J. Schneider

While in the main his lines are free and graceful, he has manifestly at times failed to convey the fullness of sentiment he wished to depict. But despite the fact that some of his plates are somewhat amateurish, it would be difficult in the productions of the younger

etchers of the day to find two more admirable pieces of work than his "Voices" and "A Love Song," herewith reproduced. His "The Flower" is another well-conceived and well-executed example of dry-point work.

These plates are full of sentiment and meaning. They all have a central idea that is sufficient warrant for the picture. Like Paul Helleu, the French etcher, Schneider has made a specialty of female faces and figures. He has, however, not been content with a mere portrait, however winsome, but has incorporated some thought or sentiment to give added value to the work. This is well exemplified in the three plates named above, "Voices," "The Love Song," and "The Flower," in each of which meditation, reminiscence, a mood, is etched in its pleasing lines.

The artist never essays to portray mere beauty.



AN IDLE HOUR  
By Otto J. Schneider

He rather catches a moment, impressive and worth depicting. His selection of subjects has thus been determined rather by the opportunities they afforded for the expression of delicate sentiment than by the possibilities offered for the etching of mere graceful lines. Schneider is too serious for his pictures to be piquant, and too thoughtful and sentimental for them to be fashion-plates for the display of coiffures and drapery.

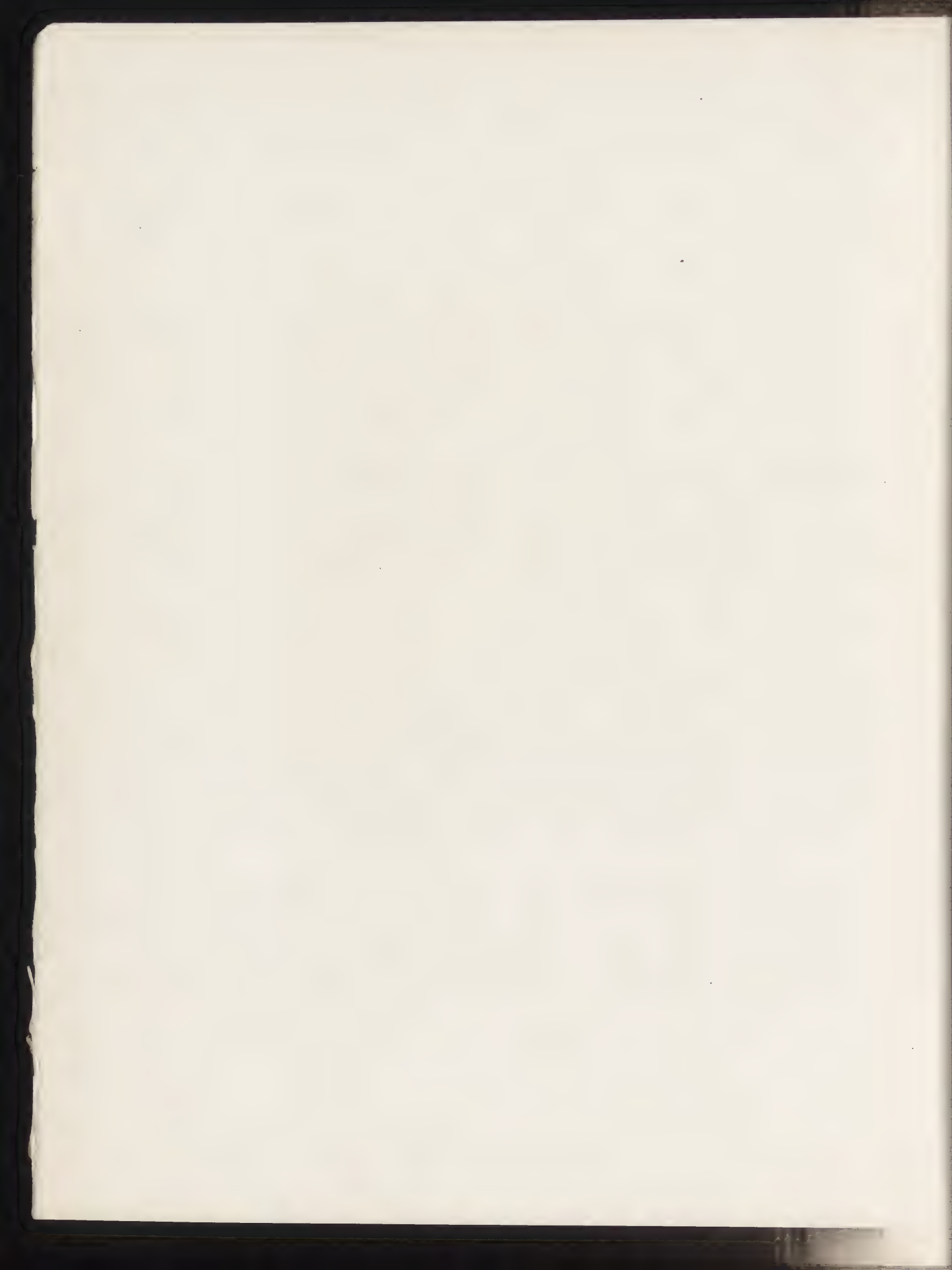




VOICES  
By Otto J. Schneider



GALLERY OF ETCHINGS  
Plate Two



Half the beauty of an etching is in its suggestion, and no highly worked-up plate has the charm of one which leaves the imagination to fill in the details that are merely hinted at. In this regard Schneider invariably sins on the right side. He uses few lines more than are necessary to convey the idea he wishes to express. "The Love Song," used as the frontispiece of this magazine, is his most carefully worked-up plate, yet it will be noticed that no details are used further than are necessary to give the proper values of light and shade to the picture. In it, as in "Voices," plain paper, with but a hint of a line in the less detailed portions of the plate, is left to tell its share of the story.

For this class of subjects the dry point, by its clear-cut, decisive stroke, gives the richest effects, and Mr. Schneider shows his wisdom in abstaining from the use of acid until he is prepared temporarily to abandon the sentimental side



THE PORTFOLIO  
By Otto J. Schneider

of female character for the more rugged but no less sentimental side of landscape or picturesque architecture, in which the minute irregularities eaten into the plate by the acid give the lines a charm that



would be nothing less than a defect in such subjects as he has hitherto treated.

As yet none of Mr. Schneider's etchings have been placed upon the market. He has regarded his work largely as experimental, and

has been diffident about offering to the public work produced in his efforts to master his art. His cartoons and sketches, rapidly executed for reproduction by zinc-etching for newspaper purposes, have been the commercial side of his professional life. Etching has simply been his delight, his avocation, wholly apart from all considerations, after his first unfortunate experiment in abandoning a lucrative position in furtherance of a pet ambition, of making his needle a source of revenue. Being free from all taint of commercialism, his art will doubtless remain, as it has been, an expression of his best moments and his highest ideals.

Art has much to expect from Mr. Schneider. True, it is one of his bitter regrets that the necessities of subsistence require him to devote the major part of his time to the making of drawings that are seen for a moment and then cast

into the waste-basket with the last hour's news. It is more than likely, however, that this may be a benefit rather than a detriment, and that the vocation may foster the avocation, as has been the case with many an artist who has attained distinction with the needle.

MORRIS T. EVERETT.



THE DREAMER  
By Otto J. Schneider



POMA, MARICOPA, AND APACHE BASKETS  
Courtesy Marshall Field & Co.

### STUDIES OF ART IN AMERICAN LIFE—III IN INDIAN TEPEES

Few people, perhaps, are wont to think of the Indians as a race with artistic instincts, let alone artistic training. And yet the student of Indian life is forced to accord to the red men a high appreciation of the beauty of line and color, and to admit that they have acquired no inconsiderable degree of dexterity in effecting artistic results, especially on purely decorative lines. They are essentially an artistic people. True, their art, for the most part, is of a crude sort; but, despite the limitations imposed upon them by their condition, they had succeeded long before the white man invaded their territory in clothing their rude life in a certain beauty that more civilized peoples have recognized and admired.

The Indians are the truest children of nature, and notwithstanding the influence that has been brought to bear upon them, are to-day as loyal as ever to their first teacher. Their artistic work was copied direct from the hills and plains over which they roved, and imitation with them took the place of invention. They used, not merely as models, but as materials, nuts, berries, bones, elk-teeth, furs, skins, feathers, porcupine-quills, and the like, and later on, when greater skill had been acquired, they made beads and carved ornaments and indulged in the first efforts at pictorial representation.

In all their attempts at artistic produc-



APACHE SQUAW'S TENT  
By J. H. Sharp

tions an innate taste betrays itself, and one has but to examine their work carefully to see how marvelous it is both in design and in harmony of color. As an Indian explains his designs one can readily trace different flowers and birds, the stripes of various animals, the sun, moon, and stars, the markings on the backs of snakes, etc. Be the patterns what they may, the Indian finds the prototype of all his curves and colors in the natural objects with which he is familiar.



INDIAN ART WORK  
Owned by E. A. Burbank

I remember once examining some work done by a squaw. I noticed that she had bright yellow next to purple, and I asked her why she had placed the two colors side by side. She could not explain, but she said, "To-morrow me come." The next day she came to me and brought with her a yellow flower with a purple center. She said, simply, "The Great Spirit made that." This example of nature's handiwork with her took the place of principles and theories.

Nor is artistic taste confined to the Indian women. The Indian





HE-SEE-O, A ZUNI BELLE  
By E. A. Burbank



AMERICAN PAINTINGS  
Plate Three



men show an equal sense of the harmony of line and color, and their work in the production of bows and arrows, pipes, war-bonnets, and similar articles is quite up to the standard set by the women in the articles of utility and ornament it is commonly their task to make. Even Geronimo, a sort of war-like leader of hosts for his people, has a fine eye for line and color.

One would naturally think that as all Indians have to look direct to nature for their designs, their work would have a sameness, but this is not a fact. In a sense the different tribes are the Indians' different schools of art. The work of each tribe differs materially from that of another. There could scarcely be a greater difference than between the Osages and the Sioux, or between the Moquis and the Cheyennes, and yet all copy direct from nature. To cite a



CHIPPEWA MEDICINE-BAG  
Courtesy Marshall Field & Co.

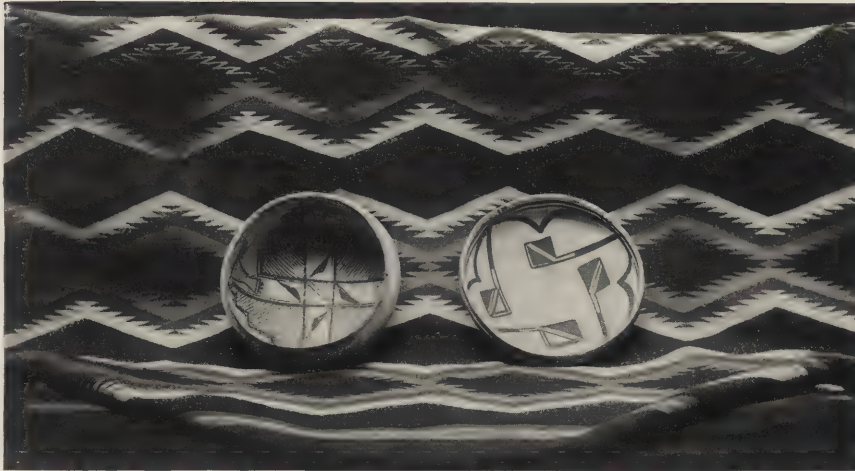


further instance, the Zuni, Moqui, and Pueblo tribes more nearly resemble one another in point of dress, habits, and customs than any other three Indian nations. But the art work of each tribe has its own distinctive characteristics. The Moqui and Zuni Indians take for



SIOUX PIPE-CASE AND TOBACCO-POUCH  
Courtesy Marshall Field & Co.

their designs principally birds, animals, clouds, and rainbows, and for this reason their respective productions have a certain resemblance. But close inspection rarely fails to show to what tribe a particular article belongs. A favorite design with the Moqui Indians is the rain-cloud, which they represent by three half-circles close together, with the center one the largest, and at the bottom of the lowest half-circle straight perpendicular lines to represent rain.

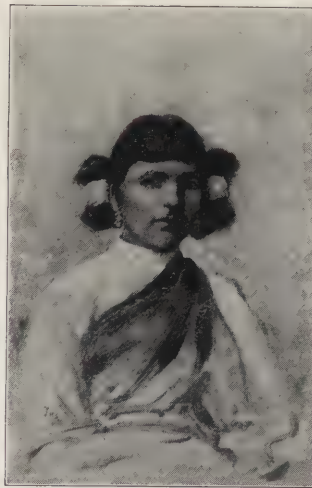


NAVAJO BLANKET, MOQUI AND PUEBLO POTTERY  
Courtesy Marshall Field & Co.

In studying the art work of the different tribes, therefore, be it in basket-making or pottery, in the decoration of tepees or in personal adornment, one can not fail to be impressed with this fact: Nature is viewed through different eyes and different objects recommend themselves as especially suitable for the purposes of design. These objects are adopted by tacit consent, and habit soon transforms the various tribes into so many different art schools.

Allegiance to tribal traditions seems to be regarded as a duty. We find the greatest pains taken to develop and perpetuate what may properly be called a national art for each people, and excellence is striven for, not so much on the line of individual cleverness as on that of the maintenance of tribal characteristics in point of patterns and colors. The Indians seem to work on the principle that the nation is wiser than the individual, and that custom is paramount to the whims of the innovator.

Most of the different tribes of Indians are expert basket-makers, though there is much difference in the quality of the work produced. I think, however, the difference of quality in the



DO-REE-TAH, A PUEBLO SQUAW  
By J. H. Sharp



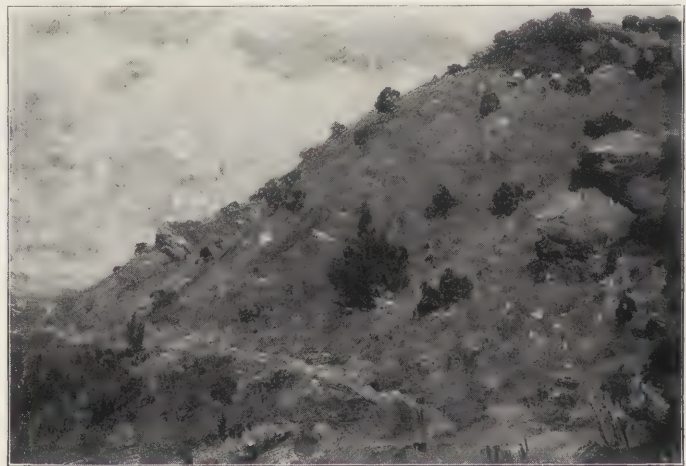
A PUEBLO, FROM A MONOTYPE  
By J. H. Sharp

product is largely due to the fact that some tribes live in a territory that produces finer material than others. In other words, given the same quality of willow or grass, there would likely be little difference in the fineness of the baskets produced.

The baskets made by Geronimo's band of Apaches at Fort Sill, for instance, will scarcely bear comparison with those made by the Apaches at San Carlos, Arizona. The product of the San Carlos Apaches is much finer, both in design and in weave, the baskets of the Fort Sill Apaches being very coarse and wanting in fineness of execution. In explanation of this it is only necessary to point out the fact that the Fort Sill Apaches cannot get good quality of material to work with, and their comparatively inartistic

product can, therefore, scarcely be charged to lack of taste or cleverness.

The Apaches use no dyes in their basket-work, but employ only material in its natural color. With the San Carlos Apaches the favorite colors are black and cream, while other members of the Apache tribe use several colors, according as they live



INDIAN TRAIL, NEAR TAOS, N. M.  
By J. H. Sharp





THE MODEL  
By Paul Hellen



GALLERY OF ETCHINGS  
Plate Three



in a country where willows of different colors grow. The Moquis make a very artistic basket, but they dye the material used, producing by the skillful blending of colors very delicate and striking effects. Some of the California Indians weave different-colored feathers in very tasteful designs in their basket-work.

This branch of art industry, for such it may be called, affords the Indians one of their best opportunities for displaying their tastes and fancy, and it is a pleasing sight to see the natives at work in their camps. Time and again have I watched them, and it has surprised me to note how careful and particular they were, especially in putting together the different colors. Sometimes it took them quite a while to get the desired harmony, but they invariably kept at it with steadfast persistence until they accomplished their purpose. I have seen them work for hours on a single design, experimenting after the manner of more civilized races, and patiently making alterations until they were satisfied.



SIOUX WAR-BONNET, VEST, AND LEGGINGS  
Courtesy Marshall Field & Co.





SIOUX BREASTPLATE AND CHIPPEWA MOCCASINS  
Courtesy Marshall Field & Co.

The decoration of tanned leather is another field for the exercise of the Indians' artistic taste, and it is no uncommon thing to see buffalo-robcs with the tanned side completely covered with intricate and beautiful patterns, worked with dyes and interwoven with porcupine-quill work, with brilliant feathers from various birds used every few inches to embellish the designs.

Especially is this art of decorating skins noticeable in wearing apparel. The Indians, like their more cultured brothers and sisters, are lovers of finery, and on special occasions the display of art work on their persons is really wonderful. To me, one of the most beautiful sights I ever saw was a Crow war-dance one Fourth of July. Three hundred or more Indians took part in the dance, some of them dressed only in breechcloths and others decked in the most approved manner in Indian finery. The bodies of the braves were painted in the most gorgeous manner, and the garments worn were resplendent with the designs of a barbaric taste. All wore feathers and furs, beads and bones, in lieu of the jewels and baubles of more cultured people. The color scheme adopted by every individual brave was consistent and harmonious throughout, betraying a fine sense of color and remarkable skill in the execution of designs. None of the Indians seemed to have too much decoration, but just enough to be in keeping with the general scheme of decoration.

Of course, there was the interest of novelty in the scene, but what surprised me most was the fine harmony in color both in the

painted bodies and in the dyed and embroidered garments. I noticed that when an Indian's face was painted red it was striped with green. One Indian's body was painted orange and was striped with blue. Those who were dressed in complete suits wore garments elaborately decorated with beads and porcupine-work.

The on-lookers, too, were all dressed in gala costume, strangely picturesque and beautiful. The squaws were all painted, and their clothes were decorated with elk-teeth, beads, and porcupine-quills. Many of them wore beautiful deer-hides prepared in the best style of the tanner's art and decorated with patterns of which skilled designers in civilized communities might be proud. Some attended the dance on horseback, seated on Indian saddles, which resembled the saddles used in the olden times by the Spaniards. The Indian saddles, however, were painted and decorated with beads. The bridles of the horses, too, were profusely ornamented according to the Indian style, and even the horses themselves and the dogs were painted for the occasion.

Be the hues brilliant or somber, there was evidence in each individual's equipment of a carefully planned color scheme and a harmony of design. In a word, both braves and squaws showed that they were essentially artists, and that they studied for effect as rationally and as carefully as the artists of civilized communities. To see this dance in



RETURNING TO CAMP  
By Irving Eanger Couse



EVENING ON THE RESERVATION

By J. H. Sharp

the daytime in strong sunlight, as I saw it, was a sight never to be forgotten. It was literally a bouquet of colors dropped down in the wilderness, and no one could see it without a thought of wonder at its artistic details.

A very few of the Indian tribes weave blankets of exceptional beauty. The Navajos are the most expert. Their blankets are the finest in point of quality and the most artistic in colors and designs. The commercial spirit, however, has invaded even the art work of the Indians, and to find choice patterns and fine coloring one must get the oldest weaves of the people. The Navajos have allowed themselves to be influenced by the whites, and their blankets, so much prized for decorative purposes, have unfortunately lost much of their quality as regards texture, and also as regards design and color.

The Indians were quick to perceive what most pleased the trader, and were not slow to adapt themselves to the requirements of their patrons. As a result, the beautiful work of a few years ago is fast becoming a thing of the past. I have actually seen a trader among the Navajos instruct a squaw how he wanted his blankets made. He told her she must use more colors, work in some pink and purple, and not leave such big bare places devoid of decorative design. He even described different figures he wanted worked into the pattern. Some blankets he wanted worked all over in a zigzag pattern; on others he wanted the United States flag worked; on still another he wanted a white man's house with smoke coming out of the chimney; on one



blanket I saw the word "Chicago" worked right across the center in conspicuous characters.

The beauty of the genuine Navajo blanket is in the simplicity of its design and the harmony of its colors, and when, as is the case, the traders dictate to the native weavers what colors they shall use



HAWGONE  
By E. A. Burbank

and what patterns they shall work, it is no wonder that the Indians are said to have lost the art of beautiful weaving.

The Moqui men are the weavers of the tribe, while among the Navajos the squaws do the weaving. Like most children of nature, the Indians are close copyists, and this fact accounts for much of their skill in tracery and in the blending of colors. I once heard a

trader commission a Navajo squaw to make a new blanket after an old one which he showed her, and which he could not leave with her as a pattern. The squaw studied the old blanket closely for some time, took measurements with her hands, and apparently got the model fixed in her mind. Then she went to work and with no other guide than memory produced an almost exact duplicate of the original. This is no uncommon feat for the Indian weavers.

In pottery, too, the Indians have developed no small degree of skill, and much of their work is especially attractive both in shape and in decoration. In this special line, as in the matter of basket-making, the conditions imposed by special localities make an appreciable difference in the quality of the product. In pottery, as in basket-making, likewise, tribal characteristics disclose themselves, and one finds a constant repetition of conventional patterns. A trader of experience has no trouble in determining to what tribe a given piece of pottery belongs.

In studying the art side of Indian life, one should do so with the consideration that he has to do with a people rapidly verging toward extinction, a people who have been harassed and decimated, and of whom the small remnant remaining have been corrupted in various ways by the unscrupulous whites with whom they have been brought in contact. One to-day sees only a sorry band of what was once a numerous people, and one should not forget that with the decline of a people there is usually an equally sharp decline in the art of that people.

In the olden times, however, it must have been a beautiful sight to have seen an Indian camp of skin tepees, each tepee painted according to the rank of the Indian occupying it, and all the braves themselves dressed in their gorgeous-colored Indian clothes. But that sight, alas, has gone forever. The Indian of to-day is anything but a picturesque character; he is not even as picturesque as the negro. Civilization has forced the red men to abandon their old habits and customs, with the result that they are to be seen to-day dressed either in cast-off garments or in the cheapest of blue jean jackets and trousers, with coarse leather shoes and worn-out hats, little suggestive of the helmets and bonnets of former times.

A word should be said in conclusion of pictorial art proper among the Indians. In this line comparatively little progress, of course, has been made. Chief Naiche is probably the finest Apache Indian artist. He is the best I have met among the Indians, and by common consent he is ranked highest by Indian critics.

Hawgone is the finest artist among the Kiowas. If he had had an art training in youth, he would doubtless have made of himself an artist of no ordinary ability. He is in love with his work, and is always at it. When I was at Fort Sill, Oklahoma, Hawgone was a frequent visitor. He would sit back of me all day and watch me as

I worked. I used to try to explain different things to him, to which he would listen very attentively. After such lessons I invariably noticed improvement in his work. Indians as a rule have not a good eye for proportions, and as a consequence in depicting men, horses, buffalos, and the like, make rather grotesque caricatures than accurate likenesses. Hawgone in this regard is an exception.



AN ORIGINAL DRAWING  
By Hawgone, a Kiowa Indian

While I was with the Crow Indians at Crow Agency, Montana, a white man showed me a book of drawings done by Chief Medicine Crow, who on one occasion had been to Washington. He there visited the museums, and he afterward painted many of the stuffed animals he saw from memory. These drawings in the main were good. In general terms, however, the art of the Indians is part and parcel of the wild untrammelled life which in a large measure has been wrested from them, and one must seek that art in the past rather than expect it in the future.

E. A. BURBANK.





FROM "IN SUMMERTIME"  
By Permission R. H. Russell  
Half-tone from Half-tone

## AMERICAN ART INDUSTRIES—II

### PHOTO-ENGRAVING OF PICTURES\*

One of the most remarkable developments of the last decade or so is the photo-engraving process now generally employed for the reproduction of pictures. Steel-engraving, the glory of a former generation, is to-day an art of the past, and wood-engraving has but few expert representatives. Photography and electrical science have opened up new possibilities, and purely mechanical means are now employed to accomplish what was formerly done by hand. The old methods were too slow, too expensive, and except in the case of the best artists, too unsatisfactory.

To-day with a minimum of hand labor it is possible to reproduce anything from a pencil sketch to a photograph with absolute fidelity, and that in less time than it formerly took to make the rudest woodcut. The results obtained easily place photo-mechanical engraving in the list of art industries.

\*BRUSH AND PENCIL is indebted to the Barnes-Crosby Company, Chicago, for the illustrations in this article.



JACQUES CŒUR HOUSE, BOURGES  
 Engraved by S. Bradshaw, after T. Allom  
 Half-tone from Steel-Engraving, Original Size







The various values of an oil-painting, the slightest hair-line of an etching, the sketchy stroke of a pen-drawing, high lights, shadows, medium tones, everything is caught with precision by the lens and recorded by chemical agency in such a way that within a few hours after an artist has finished a picture hundreds of thousands of duplicates, each of necessity absolutely true to the original, may be run off and furnished to the public. Such a wonder was undreamed of a comparatively few years ago.

Journals have literally been transformed as regards their illustrative features, and the majority of readers, perhaps, who have watched this transformation are utterly ignorant of the means employed to effect the improvement. Zinc-etching and half-tone are to them magic words with which to conjure the beautiful, but few know by what means their spell works its results. How many readers of BRUSH AND PENCIL, for instance, have any idea of how the illustrations that appear in it from month to month are made?

The illustrations in this magazine are all photo-engraved, and the only two kinds of plates used are half-tones and zinc-etchings. Photographs, wash-drawings, crayon sketches, pen-and-ink drawings, photogravures, etchings, prints from old wood-cuts, and steel-engrav-



ZINC-ETCHING FROM WOOD-CUT



HALF-TONE FROM PHOTOGRAPH

half-tone process, which is the most notable triumph of the photo-engraver's art, and which is at the present time in universal use.

In principle the half-tone is as simple as its results are excellent. If the finest engraving in *BRUSH AND PENCIL* be examined under the microscope, it would be found to be essentially nothing but a mass of fine dots of different sizes according to the lights and shadows of the picture. These dots are the artificial "tooth" supplied by the engraver to take the place of the clear-cut stroke of the pen or pencil in line-drawings, and it is the discovery of a means of supplying this artificial "tooth" that is responsible for the class of illustrations now almost universally used in books and magazines. A clear idea of how a half-tone plate is made, and an engrav-

ings, almost anything may be used for copy, with admirable results, provided only the necessary manipulative skill is used in the making.

Line compositions, in which the sharp stroke of pen or pencil forms a natural "tooth" for the plate in making the impression on paper, lend themselves easily to reproduction by the zinc-etching process, by which the drawing is photographed on sensitized zinc, and the remaining portions of the plate are afterward eaten away so as to leave an exact fac-simile of the drawing. Photographs, photogravures, wash-drawings, and the like have no natural "tooth," and have to be treated by the



SAME, HAND-TOOLED





ZINC-ETCHING FROM CRAYON DRAWING

ing with its delicate tracery, or a photograph with its almost imperceptible shadings, is transferred to the printed page, may best be gained by following a picture through the various stages of plate-making.

Suppose it is desired to reproduce a painting in BRUSH AND PENCIL. The painting is first photographed, care being taken to secure a good, clear print. The size of the photograph used is comparatively unimportant; it is more important that it be free from defects, since the slightest imperfection in the photograph will be duplicated with absolute precision in the print. Hence it is often necessary to "touch up" the original.

For this retouching an artist familiar with the possibilities and limitations of the half-tone process is employed. Often artistic treatment of the photograph greatly enhances the beauty of the plate, but such improvements, it must be remembered, are made at the sacrifice of faithfulness to the original. The working out of defects is essential, but the working in of improvements is a liberty few publishers would presume to take.

This copy, an ordinary dry-plate negative, being prepared, it is fastened to the copy-holder, which stands perpendicularly before the



camera, and in such a position as to command excellent natural or artificial light. The camera is mounted on a long bed or runway, which permits of its being moved backward and forward so as to get the desired focus. By this simple device a picture three feet square can be rephotographed for a plate an inch square, or any desired size, or a small picture can be enlarged two or three diameters.



STUDY OF HEAD  
By William M. Chase  
Half-tone from Pen Drawing

The text width of a BRUSH AND PENCIL page, for instance, is four and a half inches. Hence, if a cut the text width is required, no matter what the size of the original may be, it is only necessary to move the camera on its bed until the image made in the box is four and a half inches in width. If it is desired to have a plate two and a quarter inches wide, so as to leave two and a quarter inches for text on a page, it is only necessary to slide the camera until the image in the box is two and a quarter inches wide. The result is invariably as desired.

Copy and lens are now in position to take a half-tone negative. This differs from an ordinary negative in that it must be composed of a series of dots and open spaces, the dots in the finished plate to supply the outline and details of the picture to the printed page and the open spaces to furnish the fine gradations of light and shade.

To produce these dots, what is known as a half-tone screen is inserted between the lens and the sensitive surface on which the picture is to be projected. The screen consists simply of two panes of glass finely ruled diagonally and cemented together, ruled side to

ruled side, so that the ruled lines on one pane stand at right angles with the ruled lines on the other. The light passing from the copy through the lens to the sensitized plate is thus broken by the mesh of the screen.

More light is reflected from the light portions of the copy than from the dark, with the result that in the image falling on the sensitized plate the dots are smaller and the open spaces correspondingly larger. From the dark portions of the copy no direct light is transmitted through the lens to the sensitized plate, and consequently there is an utter absence of open spaces. The white portions of the copy, therefore, come out on the finished plate as an almost imperceptible gray, due to the exceedingly minute and scattered dots, and the black portions of the copy appear, as in the original, solid black. Between these two extremes every gradation of light and shade in the original is faithfully recorded in the half-tone negative simply by the relative sizes of the dots in comparison with the open spaces.

The coarseness of the screen used varies from sixty to two hundred and fifty lines to the inch, according to the fineness of the results desired. A sixty-line screen will make a plate that will print fairly well on ordinary newspaper stock; the finer the screen used the better the quality of paper required in the printing. The cuts used in BRUSH AND PENCIL are made with a screen of from one hundred and fifty to two hundred lines to the inch.

Diaphragms, variously made and inserted in the tube of the lens, are used to modify the shape of the dots and produce different effects. A square-holed diaphragm produces a different result from that of a round-holed one, and so unique are the effects produced by these variations of shape that many photo-engravers noted for the fineness of their work main-



STUDY OF HEAD  
By William M. Chase  
Zinc-Enching from Pen Drawing



HALF-TONE, 200-LINE SCREEN



HALF-TONE, 150-LINE SCREEN

tain the greatest secrecy as to the kind of diaphragm they use. The shape of the dots, and the consequent effect on the printed page, may also be modified by the use of certain intensifiers, some of which are likewise jealously guarded by expert photo-engravers.

Technical details, doubtless, seem dry reading, but they are necessary for the correct understanding of the way in which the beautiful plates to-day seen in the higher-class publications are made. The agencies employed are essentially mysterious, and in photo-engraving, as in many another industrial art, some of the finest results are obtained simply by experiment, in which theory practically takes no part. The engraver finds that such and such means produce such and such effects; he may not be able to explain the whys and wherefores, but he is striving for effects and the means



are the all-important factor. It is the means only of which an outline is here given.

That portion of the half-tone plate-making thus far described is the most vital and important from the standpoint of the general reader. The rest is largely a matter of photography and mechanics. The engraver has already prepared his wet plate, which consists of a clean piece of glass, first albumenized, then covered with iodized collodion, and subsequently sensitized by immersion in a bath of silver nitrate. The plate is inserted in the camera and exposure begins, just as in an ordinary photographing, the length of exposure depending upon the intensity of the light and the character of the photograph or prints to be reproduced.

The half-tone plate is subjected to the same developing as the



HALF-TONE, 133-LINE SCREEN



HALF-TONE, 100-LINE SCREEN



HALF-TONE FROM COARSE NEWSPAPER PRINT

negative in ordinary photography. Every care is taken to make the plate as perfect as possible, and the image is then fixed with a solution of potassium cyanide. The negative, when dry, is coated with rubber, so that the film may be stripped from the plate of glass, reversed and transferred to another thicker plate of glass, which is used in printing the picture on a highly polished sensitized plate of copper. Were the films not thus stripped and reversed, the right-hand side of the original would be the left-hand side of the finished plate.

A mere hint as to the rest of the process will suffice. The half-tone negative is simply printed on a prepared copper plate, just as the ordinary photographic negative is printed on prepared paper. The apparatus used for this is not essentially different from the ordinary printing-frame used in a photographic gallery, except that it is stronger, in order that greater pressure may be brought to bear upon the copper plate to get the closest possible contact with the negative. The image on the copper plate is developed by placing it under a jet of running water, and is then burned in over a gas-stove prior to being etched in a bath of chloride of iron.

Barring trimming and mounting, the half-tone plate is now finished. We have literally a photograph on copper, but a photograph of a peculiar character, of which the entire surface is a multitude of microscopic dots with the intermediate open spaces etched away so as to leave only the surface of the dots to touch the



paper. A perfect half-tone plate is essentially as beautiful as the impression it makes. The rich copper-red of the darker portions stands out clearly against the duller background which is to produce the high lights of the picture.

Zinc-etching, by which line-engravings are reproduced, is a much simpler and more expeditious process. The engraving has its own "tooth," which, as a rule, is sharp and clearly defined. It is only necessary, therefore, to photograph the copy on sensitized zinc and etch away those portions of the surface not covered by the design. The character of the prints and drawings reproduced by this process do not require the nicety of execution demanded in the best half-tone work to produce the most admirable effects on the printed page.

The possibilities of photo-engraving are almost limitless. A few years ago it would have been deemed impossible to transfer a photograph in which there was nothing more distinctive than a varying of tone or shading to a printed page. But this to-day is one of the commonplaces of the engraver's and printer's art. There is not a tone of a photograph so faint or uncertain as to elude the lens. It appears in its proper value in the reproduction.

Reference to the illustrations accompanying this article will give some hint of what the photo-engravers can accomplish with oddly assorted material. A steel-engraving is reproduced in its original size with a distinctive steel-engraving effect; a similar engraving is enlarged one diameter; a coarse two-column newspaper cut, such as were common a few years ago, is reduced by half-tone process so as to give the effect of an etching. Pencil-drawings, pen-and-ink sketches, odds and ends of various sorts are reproduced as exact facsimiles of the originals, or are treated in such a way as literally to transform them and enhance their value as pictures.

In the reproduction of pictures it must not be forgotten that the printer is the ally and the best friend of the photo-engraver. A flat proof



FIGURE OF GIRL

Engraved by Sartain, after Stewart

Half-tone from Steel-Engraving, Enlarged



lacks the beauty of an impression taken from a plate with what the printers call a proper "make-ready." A skillful printer can intensify or relieve the dark portions of a cut, heighten or depress the high lights, and thus add life and force to the picture by a judicious application or removal of pressure from those portions of the plate he wishes to modify.

Great as are the achievements of half-tone engraving at the present time, there are engravers who think that the possibilities of photo-engraving have as yet been barely apprehended. A few years ago three-color work, which is but a modification of the half-tone process, was deemed an impossibility, and it is not unlikely that the near future will introduce novelties in black-and-white printing, due to improved methods of plate-making, no less remarkable.

One often hears laments over the decline of some of the old methods of reproduction, but the new methods have come almost as a response to a popular demand, and every lover of the beautiful to-day owes thanks to the photo-engraver. The methods just described may be radically changed, but such modifications as may be introduced will certainly be on the line of the photo-engraver's art and not of the hand-worker's.

WILLIAM C. WHITTAM.



EVENING

By Earl H. Reed

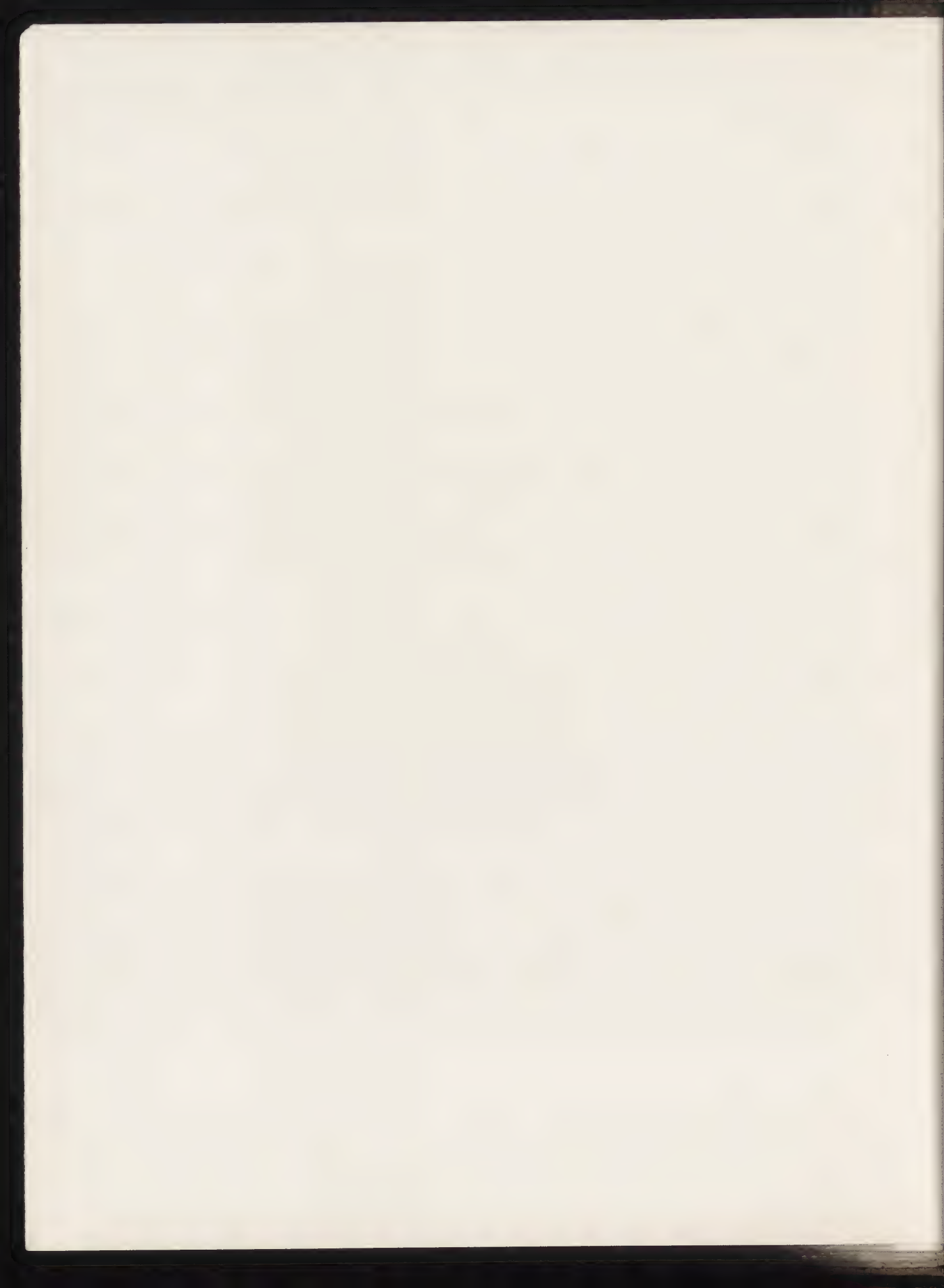
Half-tone from Pyrogravure



VENICE  
By Thomas Moran



AMERICAN PAINTINGS  
Plate Four





## CHARLES PARTRIDGE ADAMS

There is promise of a distinctive school of art born of the conditions and development of the Western United States. Art has here discovered no less a treasure-ground than science and industry. In the grandeur of the mountains, in the arid desert-lands which border them, in the beautiful and quick-changing atmospheric phenomena, in mountain, lake, and torrent, in crater, gorge, and pasture-land, the West is rich.

The Indians, haughty and misunderstood, who are dying in tribal honor rather than become servitors of their conquerors, are an especial field of natural human development for brush and chisel. From these, art is silently gathering new ideals which are distinctive.



CHARLES PARTRIDGE ADAMS

Long ago Bierstadt recognized the field, Thomas Moran found joy in studying it, and Warner and Remington were forerunners in it. These, however, were as strangers in a new country. It remained for the western-bred to give the world a true interpretation of its glories.

One of the most truly sympathetic with the spirit and nobleness of the landscape of the West is Charles Partridge Adams, of Denver. His art is large, clear, and true. His name is not unknown, nor is it as well known as it deserves to be. Though born in Franklin,



AUTUMN, TEN MILE CREEK  
By Charles Partridge Adams

Massachusetts, he came to Denver in boyhood, in 1876. His first employment was in a book-store. It was while here that he saw the pictures which gave him a desire to become a painter, and he began to work alone.

He showed his sketches to Mrs. Chain, the wife of his employer, who had for some time been a pupil in the studio of George Inness. She recognized the boy's genius, encouraged it, and gave him advice as to her master's methods and principles. These lessons and an earnest study of the best writings on art were his only help.

He soon turned to wood-engraving for employment and study, but his delicate constitution could not endure the confinement, and he was forced to give it up at the end of two years. It was excellent training in method and exactness. In 1885 he spent many months in the East, studying the best paintings and visiting artists in their studios. He was much influenced by this visit, and returned to his work with renewed vigor.

Mr. Adams has always been an energetic workman, and for years he toiled cheerfully. Unaided he unraveled technical mysteries, at the same time losing none of the spirit of nature in the performance of his labor. His courage and conviction in the truth of his art have carried him over many disappointments.

His work is individual and broad in both subject and conception; without classic conventionality, it is always strong and full of naturalism. He might be said to lean toward impressionism were his work less refined, but with a full brush and free movement, he is always accurate and decisive. He is a colorist, and his art possesses a royal insight, a subtle sensitiveness caught from the grandest moods of nature, which no mean spirit could grasp.

His broad style is well adapted to his subjects. He delights in clouded and storm-swept mountains, rocky fastnesses, and stretches of valley backed by snow-capped peaks. A thin and detailed style of painting would be out of place with such subjects. Though he is best in painting mountain scenery, he, however, does beautiful work in prairie and desert landscape.

His mountain pictures are of especial value when we remember how few painters have been really successful in reproducing their majestic proportions. The difficulties are many, and are best told in Mr. Adams's own words. He says:

"A process of selection of arrangement, of elimination, has taken place; the uncommon, the vague, the mysterious, the suggestive, has been seized and interpreted. The sentiment of the mountains is so



NEAR OURAY, COLO.  
By Charles Partridge Adams



often cold and inhospitable, harsh and rugged, without being grand, that to obtain anything possessing a sympathetic human interest is most difficult. Again, the color schemes which prevail in the mountains during about three of the four seasons are of a cold, or at least cool, character. Blue and grass-green, purple and sage-green, and gray there are every-day combinations. These colors occur in large masses, which add to the pictorial difficulty, as a painting to be



STORM EFFECT  
By Charles Partridge Adams

successful in a color way needs a proportion of warm as well as cool tones."

These, with the extremely transitory character of the effects, are enough to give value to a canvas of even moderate success.

Mr. Adams's pictures are owned from Honolulu to Paris. J. Hubert Vos, the celebrated Holland artist, purchased a sunset picture of him. London, New York, Boston, Pittsburg, Rochester, and Chicago all have representative canvases. Mr. Adams some years ago gave an exhibition in Chicago, which was highly appreciated. When Thomas Moran exhibited in Denver in 1892, he spoke of him as an artist with a brilliant future. The prophet, moreover, is not unappreciated in his own country, and much of his fine work is in Denver.

One of his early efforts, "Green Pastures," is of a pastoral nature, and it is one of his few canvases which contain figures. It is a

meadow-land lake, bordered with browsing sheep in the foreground. Here the sky is overcast with clouds that cast strange lights upon the water and luxuriant grass. Another picture containing figures is "Early Spring," owned by Judge Moses Hallett. This is of extreme delicacy, full of tender spring colors, haze, and dampness. It is painted in a very light key, and here we have what is seldom seen in his work, a perspective of stately tree-stems bordering a road.



NEAR MARSHALL PASS  
By Charles Partridge Adams

Following this is a canvas entitled "The Last of the Leaves." It is of great beauty in the aspect of nature which it depicts. With a low horizon, its energy lies in the swift scudding of October storm-clouds over a bleak hill, the wind sweeping the last leaves from a clump of lofty trees. The tossing branches, the flying leaves, the trend of the clouds, are full of action. The color of the day is accurate. All through the mists is a luminosity, and there is, too, a feeling of the true enveloping curve of the storm-laden heavens. It brought him a gold medal at the National Mining and Industrial Exposition, held in Denver in 1885. These, together with his "Cañon of the Grand River," are representative types of his early work. This last picture is very strong in its reflected lights.

It is within the last ten years that Mr. Adams began to paint his best pictures. His "Early Spring Near Boulder," now owned by Doctor Solly, of Colorado Springs, was exhibited in Chicago, and

excited much comment. The budding life, the delicate tints of spring, are strangely contrasted with the bleak mountain-peaks in the background. Over all is the chill brilliancy of a still wintry atmosphere, fresh and keen and pure.

A still more simple, yet more impressive, canvas is the "Grand Crater." It contains a fine contrast of full sunlight and heavy cloud-shadows. The gulch of the crater is snow-clad, and here in the very high lights, as below in the tree-dotted valley, he has studied the mysteries of sun and shadow and made of them living elements, seizing the warmth of one and the coldness of the other.

The "Trail of the Storm" is one of his finest works. It is very small, not more than twelve by fifteen inches, but once seen it can never be forgotten. A storm-swept valley, still wet and all sun-flecked, displays its lovely hues of red, green, and gold. Rising in the background is a mountain, snowy, damp, cold, while sweeping grandly away over the range is the rain, so near that it can yet be seen falling like a black curtain, obscuring all that portion of the scene over which it lingers. It is a phenomenon often seen here, and is extremely well depicted.

Of the same order of picture is his "Long's Peak." It is very masterly and fine in values and freshness. The heavy mists in this so cover the great summit that it appears to have two parts. Just here I wish to speak of Mr. Adams's blues. As before stated, he must use a great deal of that color. He knows, however, how to give them light and brilliancy—I might almost say warmth. They are natural, even when approaching the darkest tints.

The plains, too, hold their divinity for Mr. Adams. His sunsets are marvels of color reflection and light. In "An Autumn Sunset" a broken line of purple hills make a decisive skyline. This is enforced by a rising foreground and low masses of trees surrounded by gray-green cactus and sage. Above the clouds, in a clear sky, hang threateningly yellow-pink clouds, with the night settling into their fringes. The black night gives them a sinister appearance, not the gentle shades of a calm evening.

Of the same style of work, but very different in effect, is an "Orange Sunset." This, too, has the eeriness of lonely plains, but it is full of color and peace. The gorgeous yellow clouds reflect their gold into a still, sedge-grown lakelet, the low scrub trees and bushes are browned and warmed in their autumn bareness. The water's reflection of the sky is perfect, and it is one of the finest things in values I have seen. "Sun Breaking Through Mist" is very unlike these. It is fanciful and bold. It has been called "Turner-esque" in effect; at any rate, it is a striking canvas and shows good execution and color.

DAISY PATTERSEN HALL.

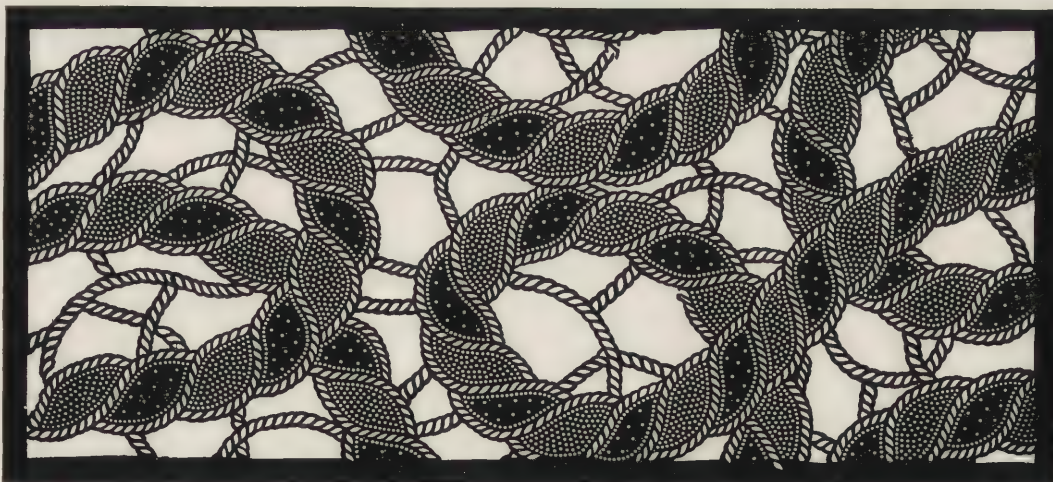




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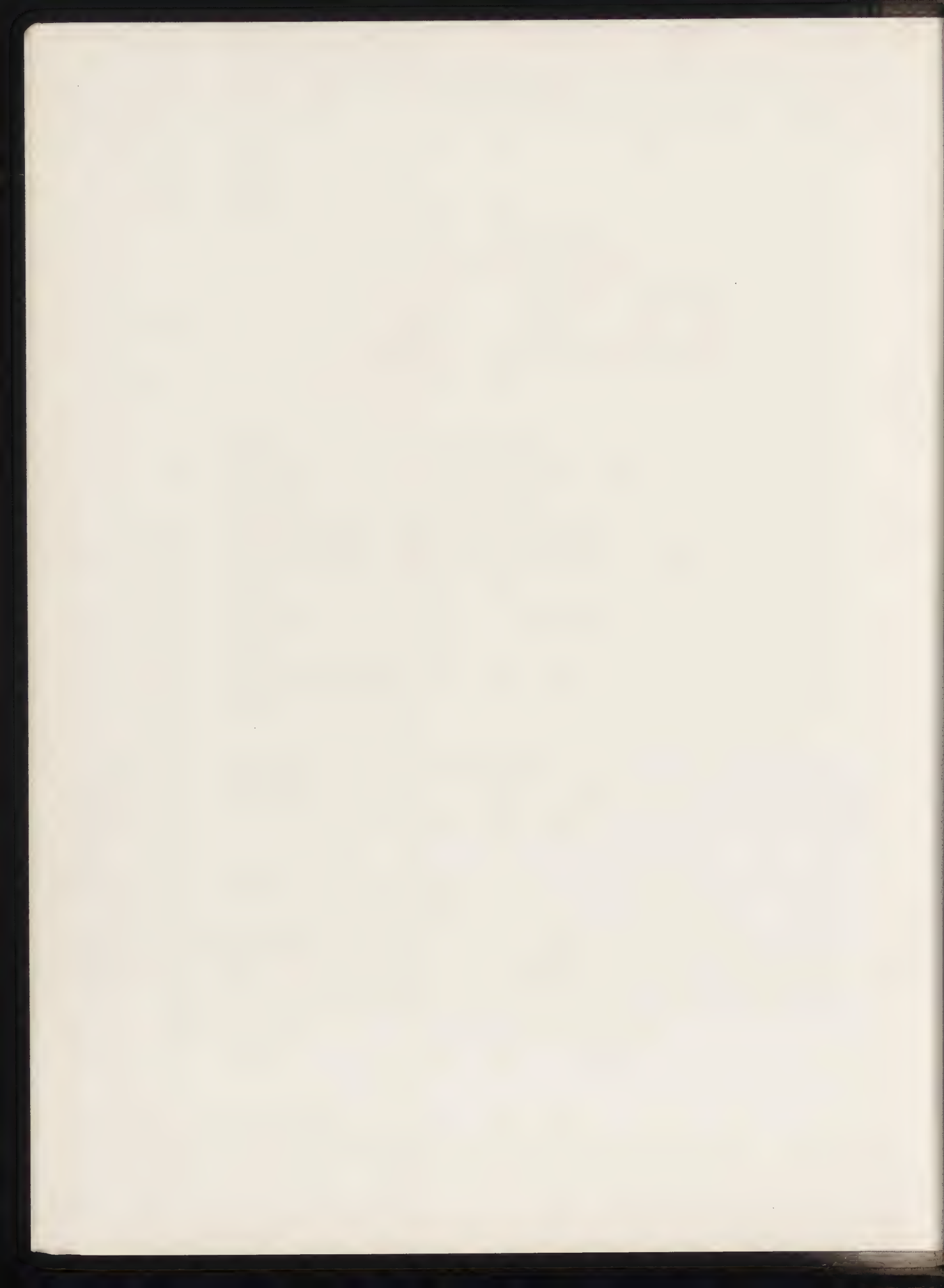


No. 2



No. 3

HAND-CUT JAPANESE STENCILS  
One Hundred Years Old  
Collection of H. Deakin





TORSO  
By C. Puyo

## THE PHILADELPHIA PHOTOGRAPHIC SALON

Under the auspices of the Pennsylvania Academy of the Fine Arts and the Photographic Society, the third Philadelphia Photographic Salon was formally opened by a private view to invited guests on the evening of October 20th. The gathering was marked by evidence of a constantly increasing interest on the part of the public in this newer art, an interest that is prompting people to demand greater care and skill in photographic portraiture and a desire to collect beautiful specimens of a rapidly progressing art.

To-day portfolios of choice photographic prints are being collected in homes of culture and refinement, and interesting photographic studies are receiving careful consideration and worthy space in wall decoration. This is as it should be, as there is probably no art more strongly partaking of earnestness of effort, seriousness of purpose, and a desire to produce something of genuine merit, than photography as practiced by the foremost workers.

An examination of Salon pictures in company with some of these earnest men and women cannot fail to stimulate in one a desire to possess many of these beautiful things. A first view of the collection in the Salon in Philadelphia prompts a comparison with former similar exhibitions, a comparison bespeaking a general advance, and prophetic of still higher achievements in the future. Much of uncertainty is disappearing and the results of experience, constant study, and a persistent desire to attain higher accomplishment are tending to establish a bright future for the photographic picture. It is extremely interesting to note the individuality by



which the pictures of the Salon exhibitors are becoming so well known. They possess certain personal qualities so unmistakable as to give the pictures a peculiar value and interest on this very account.



DORIS AND HER MOTHER  
By Rose Clark and Elizabeth Flint Wade

The Chicago Salon showed signs of advance from the standard of the Philadelphia exhibition of 1899, and the Salon in Philadelphia shows still greater advance from the Chicago standard. This advance is marked by a greater simplicity of pictorial treatment and a more equal division in the classes of subjects treated. In the present exhibition there are fewer so-called "studies," going to show



THROUGH MORNING MIST  
By George D. Firmin



IN THE FOLD  
By Henry Troth

more definiteness of purpose in the working out of the picture. The pictures are more strongly indicative of real and purposeful meaning, reflecting more careful study of art, human life, and nature.

New specimens of work by Mr. Stieglitz are delightful to look upon, and still further enhance the high standard that he always maintains for his art. They contain most valuable lessons for others ambitious of high excellence. Mrs. Kasebier contributes several new pieces partaking of her strong and delightful personality. Two



THE DYING FIRE  
By C. Yarnall Abbott

of her pictures, "Andante" and "The Young Mother," are most beautiful examples of her rare work. They are simple and direct, free from all evidence of arrangement, and possessed of the charm of being spontaneous and unaffected efforts.

Miss Watson's collection is marked by a higher achievement and a new and beautiful note, with resources for much in the immediate future. Her theme is also of simplicity, of poetic sweetness, of careful thought, reflected most truthfully in two pictures of fine quality, "Omar Khay-yam LXVIII" and "Song of the May Apples." In "Study of an Old Lady" and "Girl with a Jar" there is that con-





CHILD WITH OAK FRINGE  
By Eva Lawrence Watson  
Salon Picture, 1900



ARTISTIC PHOTOGRAPHY  
Plate Three



tinuous note of beauty and strong handling that always marks the pictures of Miss Clark and Miss Wade, of Buffalo. This is work that stands and bespeaks greater things in the future.

Mr. Day is represented by eight pictures strongly possessed



STUDY OF A GIRL'S HEAD  
By Allen Drew Cook

of those qualities that distinguish his impressive prints. They are creative of a desire to bestow upon them careful study and close attention. Mr. Day's work always commands a deep interest, and its absence at the Chicago Salon was noted with much regret.

One of the features of last year's Salon was the work of Mr. Lee, of Boston, whose four pictures in the present exhibition, although





CITADEL AT WUERTZBURG  
By Benjamin Sharp

along different lines, are most charming and interesting. "Bad News," reproduced in the October issue of BRUSH AND PENCIL, by Mr. Stirling, of Philadelphia, is a picture possessing a strong interest and is handled with delicacy.

Miss Devens shows five pictures of interesting and attractive quality. "Midst Steam and Smoke," by Prescott Adamson, is a strong story of human interest. "The Bath," by Mr. Berg, shown in Chicago, but here treated anew, has been given a most delicate charm. Three pictures by Allen Drew Cook are especially pleasing in tone qualities and refined

handling. The work of Mr. Peddington is always interesting. The study of sheep now at Philadelphia seems to be more pleasing than that shown in Chicago. Five pictures by Margaret M. Russell elicited many pleasing comments. "A Mute Appeal," by Emma Spencer, of Newark, Ohio, is a most charming study of child-life, in which she excels. "The Bar-Maid," by Mary R. Stanbery, shown at Chicago, where it created much interest, is a picture of unusual merit and of delightful quality.

In landscape special interest attaches to the work of Mr. Steichen and Mr. Sloane. The pictures of both of these gentlemen, differing as they do in style and treatment, are exceptionally good. Mr. Steichen has made selections of rare bits in nature and handled them with a strong and broad treatment. Mr. Sloane's "Swampland"

is one of the most exquisite pieces of country landscape in composition, tone, and general handling that I have ever seen, and it is to be hoped that both he and Mr. Steichen will continue their efforts in this fine class of photography.

The beautiful pictures shown by Mr. Abbott, Mr. Bullock, Mr. Redfield, Mr. Cassel, Mr. Clements, Mr. Frick, Mr. Gans, Mr. Firmin, Miss Weil, Mr. Troth, Mr. Holden, Mr. Haesler, Dr. and Mrs. Sharp, Mr. Wright, and Mr. Stokes are worthy exponents of a high order of work peculiar to the localities where the Salon exhibition has prevailed. It is of interest to note the names of the new exhibitors in the present Salon. Mr. Detlefsen, of Chicago, sends a charming child study. J. H. Field, of Berlin, Wisconsin, has produced a fine specimen in "End of a Gray Day," in which the light-spacing is excellent. It is refreshing to see pictures by W. B. Post, of Fryeburg, Maine. His "Lovewell's Pond" and "Intervale in Winter" are very greatly admired.

Although Mr. Post's ability as an artist has long been well known, the recent Salons have not been honored by his pictures.

One of the distinguishing features of this Salon is the fine work of Frank Eugene, of New York. His pictures possess a rare charm and beauty. In them there is at once apparent evidence of a strong hand. They are definite expressions of thought. They strike the clear notes of directness and simplicity. A collection of impressive pictures comes from Mr. Keiley. They have not before been shown in the Salon



OLD MENTONE  
By R. M. Demachy



PORTRAIT OF A BABY  
By Alfred Stieglitz

pleasure to see the new work of Mr. White. It is delightful. Without losing his individuality, he has struck a beautiful note of fine musical quality. His "Street by the Canal" is of exceptional interest, evolving true picture beauty out of commonplace conditions.

Each visit to the Salon finds a new pleasure in the pic-

exhibitions, and they indicate further advance in Mr. Keiley's handling of his favorite medium of glycerine development. Dignified style and vigorous handling obtain in Mr. Keiley's work, with always an evidence of a certain intellectuality.

Of foreign pictures, that of Robert Demachy, of Paris, is of special interest. It is of commanding strength and importance, has great pictorial beauty, and shows the skill of a master hand. It is a



AT THE SEASHORE  
By George D. Firmin





SEWING  
By Edmund Stirling  
Salon Picture, 1900

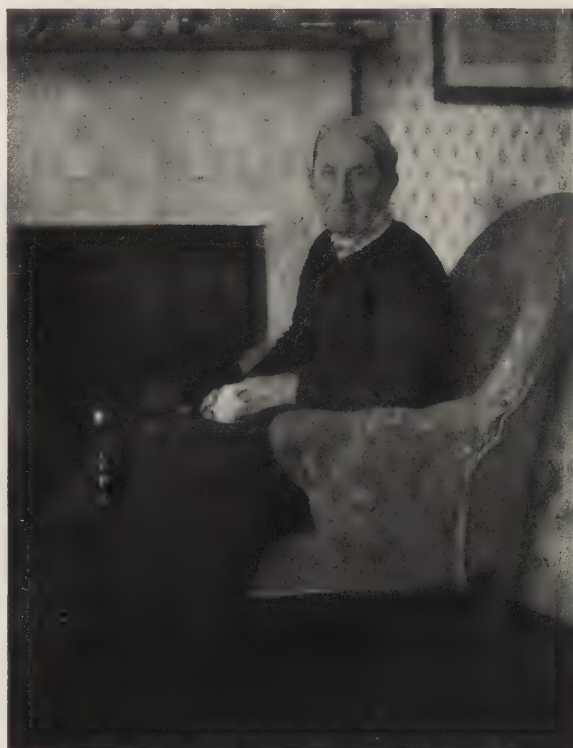


ARTISTIC PHOTOGRAPHY  
Plate Four



tures to be seen and studied. The public is interested, and some sales were made on the first day. Of the fifty-eight exhibitors from the United States, twenty-one are residents of Philadelphia, which must certainly show the influence of what the photographic society has done for pictorial photography. The success that has attended the three Salons already held warrants the belief that those of the future will be distinguished by still higher achievement in the development of the photographic picture.

WILLIAM B. DYER.



MRS. G.  
By Mathilde Weil



## BOOK REVIEWS

Students of the archæology of art will welcome the publication in English of Franz Wickhoff's valuable monograph on "Roman Art," published in Vienna in 1895, and now issued in sumptuous form by the Macmillan Company. The work is one of the most important art studies of recent years, and the form in which it is presented to English readers leaves little to be desired in point either of text or illustrations.

One of the chief merits of the book is, that it traces clearly the development of style in art, basing all deductions on a thorough and searching analysis of the æsthetic causes and conditions of artistic change during the period of Roman ascendancy. The genesis of the book will explain its motive.

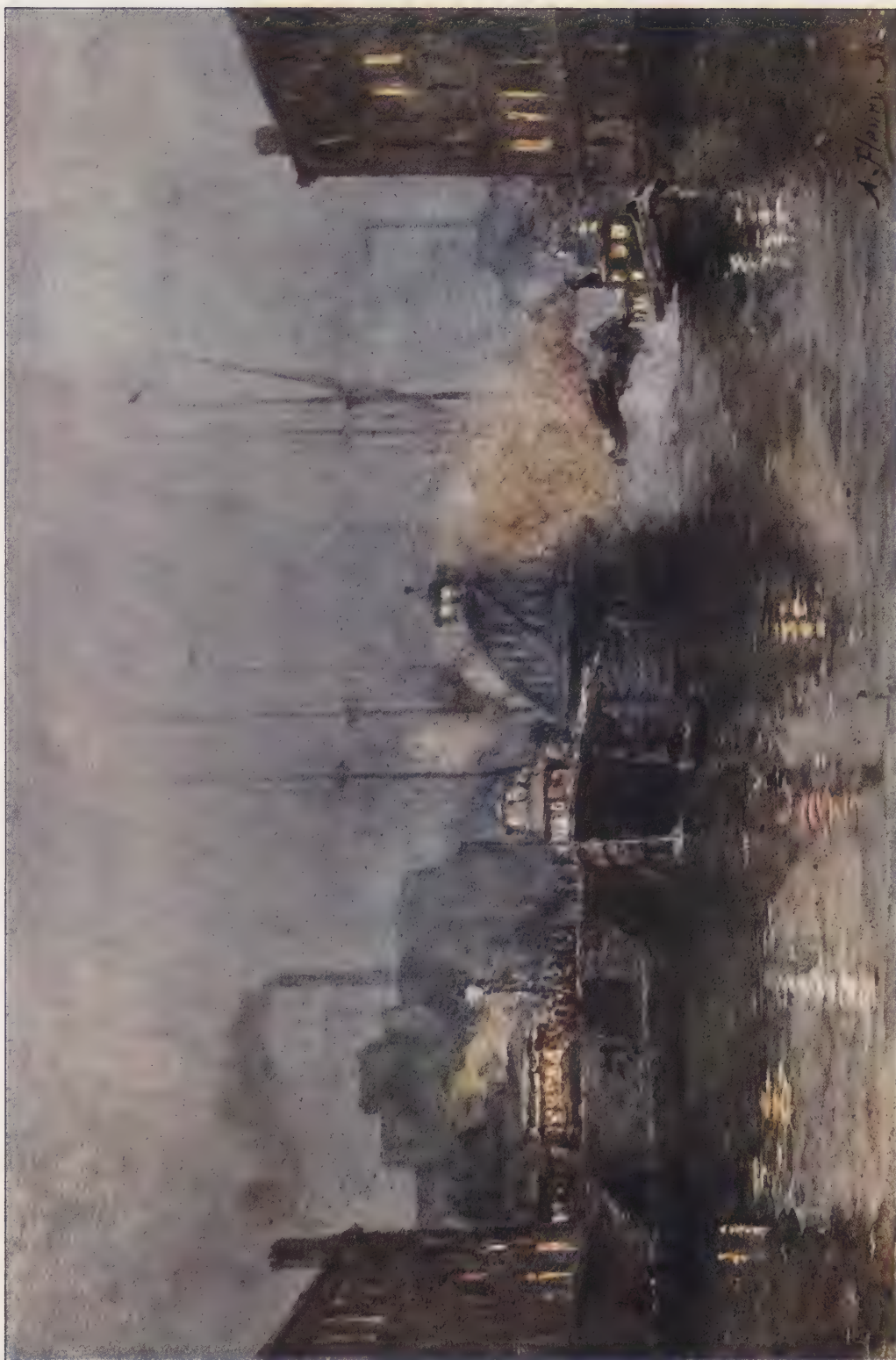
The rich material illustrative of Roman and early Christian art in the Imperial Library of Vienna had been reproduced in 1670, and again in 1776 in more or less distorted form. A work presenting this material in a way to satisfy modern requirements was needed, and was undertaken by Wilhelm Ritter von Härtel and Franz Wickhoff, Härtel undertaking the description of the manuscripts, and Wickhoff that of the pictures. The latter contributed to the joint work, after exhaustive study, an essay, in which he fully discussed the transformations of style in ancient art to the close of the period of which the Vienna pictures belong.

Previous writers had devoted themselves almost exclusively to Greek or early Christian art, to the neglect of Roman art proper. Wickhoff undertook the task of tracing the evolution of Roman art through its various stages, and the value of his work lies in the fact that he has eschewed mere theory, and given a concise statement, popular enough to be acceptable to the general public, and founded on actual historical remains. Those interested in Roman archæology will appreciate Wickhoff's masterly exposition of the ancient painter's struggles with the problems of his art.

The translation by Mrs. A. Arthur Strong, LL.D., is close to the original, but is eminently readable. The volume is illustrated with fourteen full-page plates and upward of eighty text illustrations, most of which are practically new to the English-speaking public. The volume is a most valuable addition to the literature of art.

For further book reviews, see advertising page 9.





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WATER-COLOR BY A. FLEURY.

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# BRUSH AND PENCIL

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DECEMBER, 1900

No. 3

## THE PITTSBURG ART EXHIBITION

Pittsburg furnishes the one international art exhibition offered to the American public, and the display this season, the fifth in as many years, which opened November 1 and continues to January 1 next, is more important and more thoroughly representative than any of its predecessors.<sup>1</sup> In a sense, the exhibition at the Carnegie Art Galleries is the American Salon. Being international in character, it commands more attention than any other American exhibition, and foreign artists are beginning to feel it a privilege to send their choicest works to it.

It is a noteworthy fact that of the one hundred and ninety-three artists represented ninety are Americans living in their own country, nine are Americans residing in Paris, and three are Anglo-Americans, the remaining exhibitors, almost half the gross number, being European artists. These figures alone are sufficient evidence that the enterprise now being agitated of having a distinctive American Salon, comparable with that of Paris, is practicable and would find cordial support from artistic circles the world over, were it properly managed.

Of the foreign exhibitors at Pittsburg this year thirty-two, practically a third as many as the American contingent, are French painters; nineteen are English; thirteen, Scotch; eleven, Italian; eight, German; two each, Dutch and Belgian; and one each, Norwegian, Swedish, Swiss, and Portuguese. This showing as regards the nationality of the exhibitors is eminently satisfactory, and the



LA PLACE DE LA TRINITÉ, PARIS  
By Jean Francois Raffaelli



AT HIGH WATER  
By Heinrich Zuegel

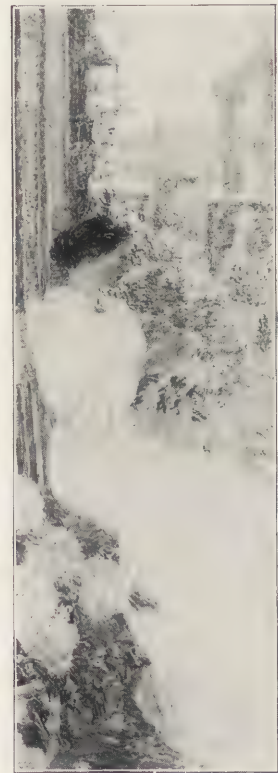
ber of pictures submitted for admission was four hundred and twenty-seven, of which only two hundred and seventy-two were deemed worthy of a place in the galleries of the Institute. Many an artist of no mean repute, who has heretofore regularly had his pictures admitted to the American exhibitions, experienced this year the disappointment of rejection at Pittsburg. It scarcely needs saying, of course, that many pictures now at Pittsburg have been displayed on former occasions, but it is nevertheless a fact that the exhibition as a whole is characterized by an absence of many of the pictorial tramps that have gone the rounds of exhibitions in former years. As a result, the display of pictures now on exhibition has rarely been equaled in the United States.

The average of excellence is more uniform than heretofore. No picture towers conspicuous above the rest for its unusual merits. The various works stand in a sense as equals. There is little disposition on the part of spectators to gather about particular canvases implying a disparagement of less popular works; and on the other hand, no one complains of a monotony of excellence.

There is, however, a marked preponderance of portraiture, and these pictures, excellent as most of them are, are by their very nature the least interesting feature of the

directors of the Carnegie Institute have every reason to pride themselves on the results of their efforts.

Representative and competent juries have regularly been chosen for the Pittsburg exhibition, the standard of admission has been kept high, and every care has been taken to keep out unworthy works. This year the total num-



PENELOPE  
By Childe Hassam



THE KELP-GATHERERS  
By André Dauchez  
First Prize

exhibition. A portrait is, after all, only a portrait, and except in the rarest cases has not for the public the interest that inheres in landscape, marine, and *genre* painting.

A word of criticism may here be offered. It is to be regretted that more care was not taken in the hanging of the pictures. Choice as are the individual works, they lose something of their effect from inartistic arrangement and a neglect to mass color schemes with a view to obtaining harmonious results. The walls of the galleries, therefore, suggest a brilliant patchwork in which one feels a sense of incongruity. Had the material contributed been more carefully studied and hung with some semblance of method, the effect of the exhibition as a whole would have been greatly enhanced. As it is, one finds sharp contrast, but it is the indiscriminate variety that provokes criticism.

As might naturally be expected, the uniform scale of excellence that characterizes



TWILIGHT  
By Elmer Schofield  
Honorable Mention



the display this year made the work of awarding prizes anything but an easy task, and it is not surprising, with two hundred and seventy-two candidates for favor, differing more markedly in kind than in merit, there should be some disagreement as to the justness of the jury's decision. One may attribute this disagreement, how-



MISTY MOONLIGHT NIGHT

By Ben Foster

Second Prize

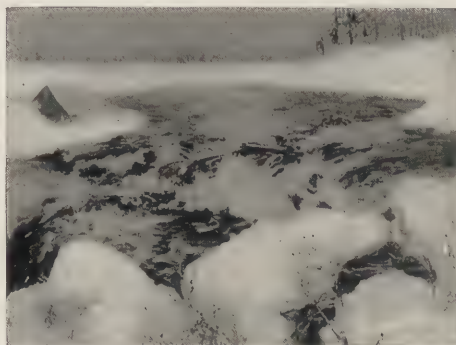
ever, to the personal preferences of the critics. It can scarcely be taken as a reflection on the work of the jury.

The awards were made by an international art jury composed of Frederick W. Freer, Chicago; Frank W. Benson, Salem, Massachusetts; Kenyon Cox, New York; Charles H. Davis, Mystic, Connecticut; Thomas Eakins, Philadelphia; John I. Enneking, Boston; Alexander Harrison, Paris; Eugene A. Poole, Pittsburg, Pennsylvania; Frederic P. Vinton, Boston; Anders L. Zorn, Sweden; with John Caldwell as president of the jury. These names alone vouch for integrity of purpose, for an intimate knowledge of artistic requirements, and for sound critical judgment. The awards, therefore, it is safe to say, were as satisfactorily made as could reasonably be expected from any jury who might be appointed.

It would be impossible within the limits of an article, and unde-

sirable if possible, to enter into a detailed account of the canvases exhibited. Such a treatment would make the story of the Pittsburg Salon an uninteresting and comparatively valueless chronicle. It is better, therefore, even at the risk of seeming to neglect a host of worthy pictures, to refer mainly to those to which attention is naturally directed by action of the jury, with only slight reference to a few of the other more noteworthy canvases.

The gold medal, carrying with it the fifteen-hundred-dollar prize, was awarded to André Dauchez, one of the younger French artists little known in this country, for his "The Kelp-Gatherers." This is a strong, pleasing, but not remarkable picture, showing a stretch of sandy shore broken by brown figures, seaweed, and heaped-up carts. The sea is gray, the sky leaden. The moon casts a brown-gray haze over the whole. The atmospheric effect is especially good. The figures seem to live and move. It is probably as characteristic a piece of work as Dauchez has done in recent years, showing markedly the manner in which the artist has grown accustomed to view nature. The picture is sincere, is clever in its measured distance effects, and is simple and direct in feeling, though somewhat gloomy. One would wish that the somberness of dull, neutral tones were less sparingly relieved. Dauchez is essentially a tonalist, and "The Kelp-Gatherers" is as good an example as one might ask of a phase of French art which is well worth



WATERFALL IN WINTER

By Julius Olsson  
Honorable Mention



PORTRAIT OF A LADY

By Hugo Freiherr Von Habermann

careful study and which Americans have had comparatively little opportunity to see.

It has puzzled, and will doubtless continue to puzzle, many why Ben



UNA CALERA  
By Cesare Laurenti

Foster's "Misty Moonlight Night," which won the silver medal and one thousand dollars, or Sergeant Kendall's "The End of Day," which carried off the bronze medal and five hundred dollars, should have taken second and third rank in competition with "The Kelp-Gatherers," just described. Both are admirable pieces of work and both have the added charm of home scenes. These pictures appeal to the average spectator more strongly than the first-prize winner. "The End of Day" especially has a quality that touches a responsive chord in the breasts of all beholders; and, be it said without reflection on the other prize pictures, Kendall's contribution to the exhibition is by far the most attractive and popular of the three prize winners.

Mr. Foster's "Misty Moonlight Night" is an unpretentious landscape with two large trees in the foreground and a dry stream-bed winding between them. The charm of the picture lies largely in the fine subtlety of expression with which the artist has rendered peculiar night effects. The color scheme is essentially natural and the composition is good. There is a suggestion of peace and quiet in the picture, and the peculiar tremulous light with which it is suffused will recall to the spectator many an actual scene which might have served as a prototype for the canvas. By common admission the picture is one of the best Mr. Foster has produced.

Mr. Kendall's



A COURT IN VENICE  
By Fritz Thaulow

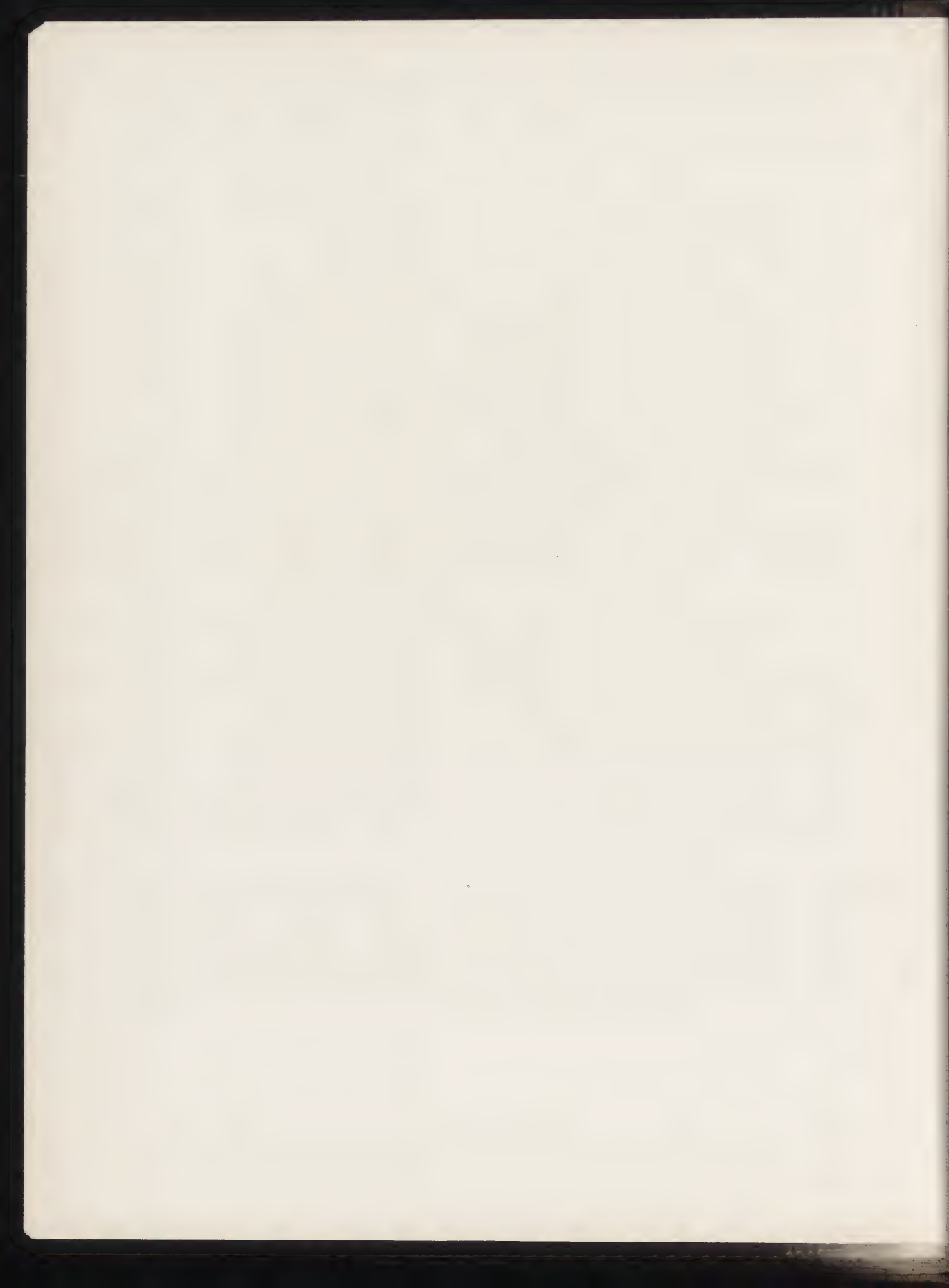




PORTRAIT OF RENAN  
By Anders Zorn

GALLERY OF ETCHINGS  
Plate Four





"The End of Day" is not new, having been seen at the last exhibition of the Society of American Artists. It will be remembered for its charming rendering of child-life. It shows a pretty little tot, apparently tired after its day of play, sitting on its mother's lap and making a feint of turning the leaves of a picture-book. The mother is in the act of fondling the child, and the expression of benignity and tenderness which the artist has succeeded in depicting on her countenance is exceptionally touching. It is a picture whose ennobling motive gives it a value that no brilliancy of pigment or mere cleverness of technique could impart.

The three honorable-mention pictures are all good and worthy of the distinction conferred upon them. "All Hands on Deck," by the Scottish artist Robert W. Allan, is a picture to command immediate attention, not less by its strength of conception than by the

masterly way in which the details are worked out. It shows two fishing loggers coming around a headland. On the beach the rising sea is churned into white caps, and the coming squall is further heralded by a gathering murkiness in the sky. The canvas is instinct with life and energy. There is action in every brush-stroke. In a word, it is a dramatic incident forcefully told.

Julius Olsson's "Waterfall in Winter," another of the honorable-mention pictures, lacks the charm of many of the other canvases, but is notable for its able rendering of a difficult subject. It is cold, and



PORTRAIT OF GEORGE BURRELL, ESQ.  
By George Henry



in a sense uninteresting, since it is lacking in the touch of life that elicits sympathy. It shows a snow-banked stream whose heavy current flows over a slight declivity. The boulder-covered ground is imbedded in snow, and the spumy water tumbles naturally between



THE END OF DAY  
By Sergeant Kendall  
Third Prize

its ice-bound banks. The artist has succeeded in catching the spirit of winter, and his handling of details is in every way truthful and masterful.

"Twilight," the third honorable-mention picture, by W. Elmer Schofield, presents a vista of bare trees, cottages, and sky, all bathed in a peculiar waning light. The canvas, while little calculated to win popularity, has the charm of excellent rendering and bespeaks much for the future of the artist. It is earnest even to solemnity, and has the unmistakable impress of individual treatment.

As regards the rest of the exhibition, the landscape painters and those who affect marines have contributed the canvases which attract most attention. There are fewer religious subjects than are usually seen in exhibitions as extensive and pretentious. Pictures, however, having sentiment for a theme, especially maternal solicitude, are much in evidence, there being a dozen or more canvases showing a mother and child in various attitudes and conditions. These are

all bits of home life, in the main touching and true, and not a few of them suggest that they are bona-fide portraits.

Mention has been made of the great number of portraits admitted to the exhibition. It is not unlikely that the presence of Anders



ALL HANDS ON DECK

By Robert W. Allan  
Honorable Mention

Zorn on the jury may be responsible for this. Last year, it will be remembered, a number of impressionistic canvases, some but a trifle out of normal and others little more than mere suggestions of pictures, were submitted in competition for the prizes, owing, it is supposed, to the fact that Jean F. Raffaelli was on the jury. It is surmised, and possibly with sufficient ground, that many portraitists submitted their work this year who would not have done so had Mr. Zorn not been on the jury.

Be it as it may, there are portraits galore on the walls of the galleries. Many of these are exceptional pieces of work. The portraits of Mr. and Mrs. Cleveland by Mr. Zorn himself are among the most notable. The pose of these pictures is natural and easy, and the face-work is exceptionally good. Other conspicuous examples of portraiture are the pictures of Joseph H. Choate and James C. Carter by John S. Sargent, both lent by the Harvard Club. Neither of these, however, is up to Mr. Sargent's present-day standard.



SAN MARCO  
By Pietro Fragiaco

An especially charming picture is that of Mrs. Shannon, by her husband, J. J. Shannon. The figure, in dignified pose, stands against a dull red and drab tapestry background. The dove-colored satin gown is admirably draped, as is also the cloak which falls gracefully over the right arm. The

color scheme is subdued and pleasing, and the picture is in every way dignified and refined. Wilton Lockwood also contributes the portrait of a little boy in a white sailor suit sitting in front of a curtain of warm tone, which is refreshingly free from the ultra-atmospheric effects which formerly characterized the work of this artist almost to the point of mannerism. Louis Loeb's almost ghoulish portrait of Zangwill, already familiar to exhibition visitors, may also be mentioned as one of the conspicuous portraits at the exhibition, as may also Miss Beaux's portrait of Miss McFadden, which was exhibited in Philadelphia last spring, and which scarcely does justice to the artist's abilities.

Among landscapists, one may single out for special mention, without the charge of invidious reflection, George H. Bogert, Charles H. Davis, Walter Clark, and J. H. Thwachtman. Mr. Bogert shows "From Leidan to Katwyk" and "Autumn Afternoon," both painted in rich but sober coloring, and



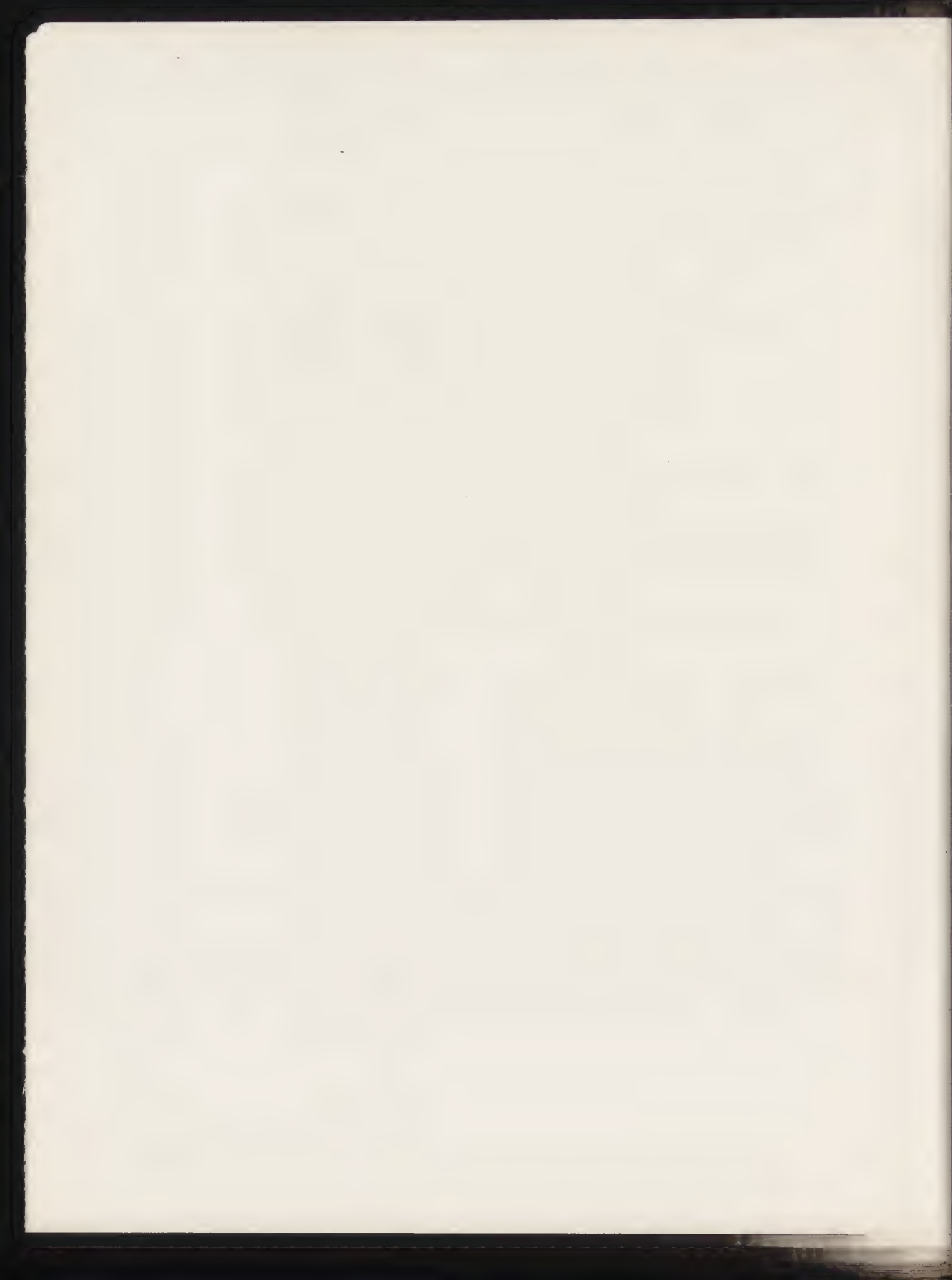
LOVE IN THE HARVEST-FIELD  
By H. H. Lathangue





IN THE TWILIGHT  
By Joseph Pennell  
Courtesy Albert Roullier





both strongly individual in treatment. They are among the best things the artist has done. Mr. Davis's "Midsummer Evening" is also a fine production, showing a slope of earth carpeted with dark green grass and a sky bright with pink and blue. Mr. Clark's "In Early Leaf" is an especially dainty spring scene, admirable in color and atmospheric charm, but unfortunately hung where its beauties are largely lost. "Hemlock Pool" and "Brook in Winter," Mr. Thwachtman's two canvases, are both notable pictures, remarkable for their rendering of landscapes seen under a gray atmosphere. They are both truly interpretative in the highest sense of the word.

Among other paintings worthy of mention are: "Column of Trajan, Rome," by Luigi Bizzani; Frank Benson's "Wild Fowl Flying" and "Portrait"; "The Bernese Alps," by Eugene Burnand, of Switzerland; Guglielmo Ciardi's two Venetian scenes; "Grace," by David-Nillett, a strong scene from peasant life; "Portrait of a Lady," by Hugo Freiherr von Habermann; Birge Harrison's "Morning" and "Evening" in midwinter; Winslow Homer's "Hound and Hunter"; "The River and the Brook," by Sergeant Kendall; "A November Day, Shrimp-Fishers," by H. W. Mesdag; "The Beginning of Night," by F. K. M. Rehn; "Autumn," a decorative painting by Robert Reid; Alexander Roche's "When the Boats Come in"; "The Great Sleep," an Indian picture, by J. H. Sharp; "Holy Thursday," by Lucien Simon; "The Girl with Mirror," by Edmund C. Tarbell; "A Court of Venice," by Fritz Thaulow, painted during the summer; and "The Ferry Boat," by Edward A. Walton.

Speaking in general terms, the Scotch pictures at the exhibition present the greatest homogeneity of style. This is doubtless due to the fact that the Glasgow painters belong to a school too young to be seriously affected by outside influences. This loyalty to an accepted style is as observable in landscape as in figure painting. Terseness of expression, vigor, sobriety, and earnestness are characteristics of all the Scotch work. One sees this in E. A. Walton's "Ferry-Boat," in Pirie's "Broncho Mares" and "Head of a Setter," in Grosvenor Thomas's "Cluden Waters," and James Hamilton's "Berwickshire Cliffs," all of which are the outcome of a young, vigorous school.

On the other hand, the German contributions represent a decadent art. The most striking, and at the same time the most hideous, canvas is "The Wild Chase," by Franz Stück, whose work is little more than a caricature of that of Arnold Boecklin. Interpret this form of symbolism as one will, its significance can be nothing less than the maniacal. Nude riders on demon horses, garish coloring, and the like, suggest the efforts of a trickster to arrest attention.

The English canvases for the most part belong to the school of "tonal" art, while the Italian paintings disclose the widest divergence in point of style. Among the best of the English paintings



is H. H. Lathangue's "Love in the Harvest-Field," a homely scene depicting a man and a woman returning from work, which has something of the spirit of Jules Breton; and probably the best of the Italian contributions are those by P. Fragiaco and G. Ciardi, both of whom have sent compositions admirable for their light and atmosphere, and also for their tenderness and sentiment.



THE STANDARD BEARER OF THE  
HARVEST FESTIVAL  
By Antonio Mancini

The canvases sent by the thirty-two French artists are as varied as the diverse tendencies and individualistic methods current in the Paris of to-day. There is a sprinkling of the so-called impressionists and also of the tonalists. The work of Pissarro, Monet, Sisley, d'Espagnat, Maxime Maufra, André Dauchez, Menard, and several others of the French contingent is thoroughly characteristic of modern French art, and worthy of a place in the exhibition.

Of the American paintings, it may be said that the average in point of excellence is much higher than in former exhibitions. A detailed account of the pictures is scarcely necessary, since a large number of them have already been presented to the public in former exhibitions. Suffice it to say, without further particularizing, that in competition with foreign artists Americans have little to fear. Their work as shown in the Carnegie Art Galleries is essentially individualistic both in conception and in

treatment, betraying the most careful training, a masterly technique, and a mental resourcefulness that give the brightest promise for American art.

After all is said, the one thing that makes the Pittsburg exhibition the most important in America is its international character. An American exhibition that draws approximately half of its exhibitors from the Old World would naturally command much of the best work of the day, and that work must be seen to be appreciated. No brief reference to individual pictures or artists could possibly give an adequate idea of the quality of the display. To those familiar

with paintings and painters a select list of exhibitors would furnish a better criterion by which to judge of the quality of the exhibition. The following, therefore, will be found of value and interest as a conclusion to this notice.

Among the French painters whose work is

shown are Rene Billotte, Eugene Boudin, Charles Cottet, André Dauchez, David Nillet, Adrien Demont, Degas, Georges d'Espagnat, Henri Duhem, Julien Duprez, Antonio de la Gandara, Albert Gosselin, Ernest Laurent, Henri Martin, Maxime Maufra, Emile Rene-Menard, J. A. Muenier, Leon Perrault, Pissarro, Alfred P. Roll, and Alfred Sisley.



THE WILD CHASE  
By Franz Stuck



HOUND AND HUNTER  
By Winslow Homer

In the English list are James Aumonier, Alfred East, Stanhope Forbes, Thomas Graham, H. H. Lathangue, Moffat Lindner, Frank Mura, Sir E. J. Poynter, Bertram Priestman, Adrian Stokes, Grosvenor Thomas, and E. A. Walton.

The Scotch artists represented, most of them members of the promising Glasgow school, include R. W. Allan, John P. Downie, David Gauld, James W. Hamilton, George Henry, Bessie MacNicol, Stuart Park, James Paterson, George Pirie, Alexander Roche, and Harry Spence.

Italy's list is headed by Segantine, with Guglielmo Ciardi, P. Fragiaco, Emile Gola, Cesari Laurenti, Antonio Mancini, and Marius Pictor as other contributors.





THE FERRY-BOAT  
By E. A. Walton

Most of the Germans are Munich secessionists. In the list are Benno Becker, Julius Exter, Paul Foerster, Franz Graessel, and Franz Stück.

The two Hollanders are H. W. Mesdag and Albert Neuhuys. Belgium's representatives are Albert Baertsoen and

Emile Claus. From Sweden comes Anders Zorn, one of the jurymen, while Fritz Thaulow, now half a Frenchman, is the only Norwegian. Portugal's banner is carried by J. J. De Souza Pinto, while Eugene Burnand represents the republic of the Alps.

Of the Americans abroad whose pictures are shown may be named Henry S. Bisbing, F. A. Bridgman, Mary Cassatt, Humphreys Johnston, Elizabeth Nourse, H. O. Tanner, E. L. Weeks, and Whistler, all of Paris. The Americans in London who are exhibitors are Sargent, J. J. Shannon, and Mark Fisher.

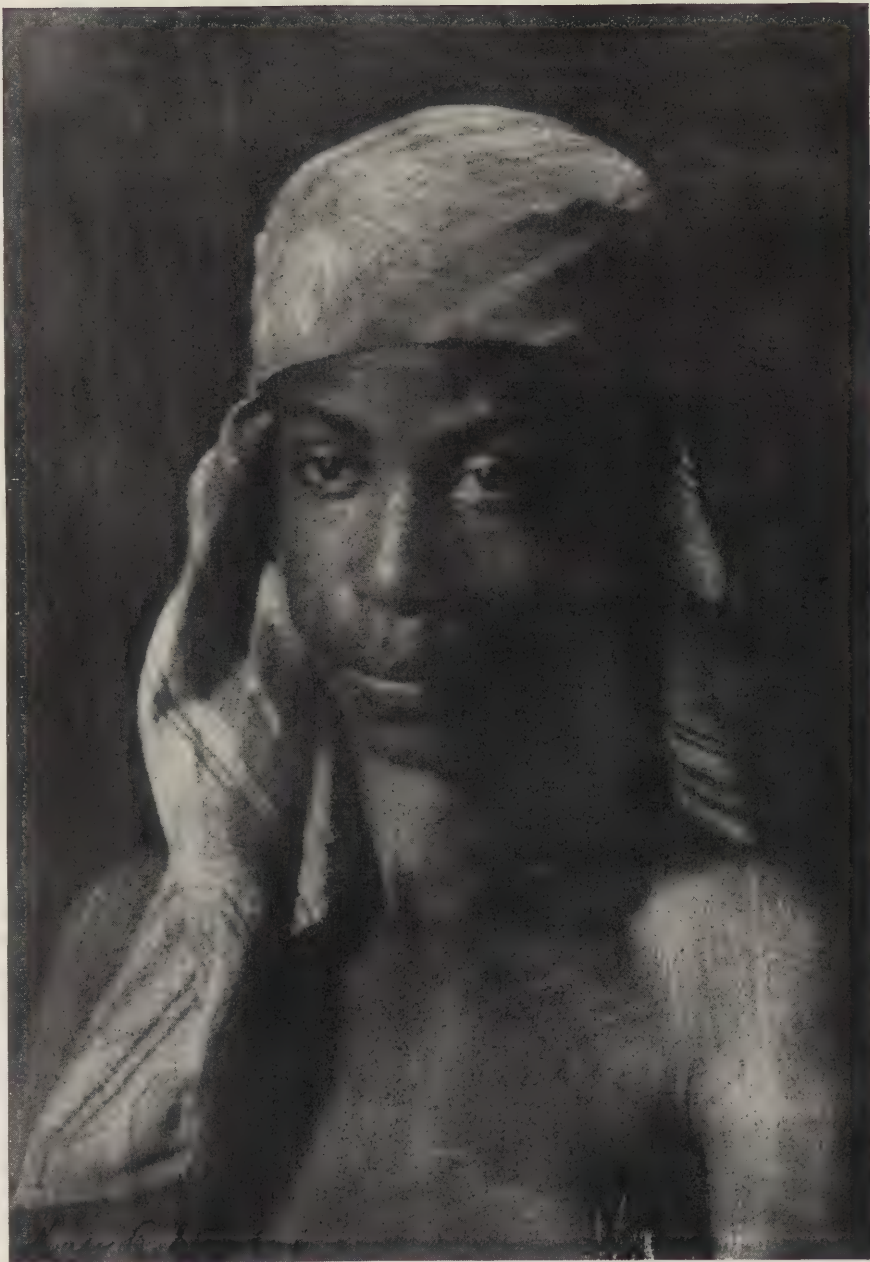
Of the other Americans at home who are represented at Pittsburg may be mentioned Cecilia Beaux, Frank W. Benson, George H. Bogert, Joseph H. Boston, J. Appleton Brown, Walter Clark, Colin Cooper, Kenyon Cox, Bruce Crane, Charles C. Curran, Charles H. Davis, J. H. Dolph, Thomas Eakins, C. Harry Eaton, Charles Warren Eaton, J. J. Enneking, Ben Foster, Frank Fowler, Charles Gruppe, Birge Harrison, Childe Hassam, Robert Henri, Winslow Homer, Charles Hopkinson, William H. Howe, Sergeant Kendall, John La Farge, and others of equal note.

AUSTIN E. HOWLAND.



AN ALGERIAN SCENE  
By P. A. Besnard





COLORED BOY  
By Mary R. Stanbery



ARTISTIC PHOTOGRAPHY  
Plate Five





STAINED-GLASS WINDOW  
By Louis J. Millet

### AMERICAN ART INDUSTRIES—III

#### STAINED-GLASS WORK

Decorative art has undergone many and radical changes in the last decade or so, and in none of its branches has the improvement been more marked than in stained-glass work. The art that glorified the cathedrals of the Middle Ages and sank in later years to a state bordering on degradation has literally had a renaissance. For this revival Americans are largely responsible. They were indebted to foreigners, it is true, for their start in the art, but they have excelled their teachers and the best exemplars of stained-glass work in the old world to-day would feel it a privilege to take lessons from a Tiffany or a La Farge.

It was Americans who broadened the art and first showed it possible successfully to treat other subjects than conventionalized saints with stoles and halos. They introduced the most charming bits of design, and even pleasing landscapes, as correct and rich in coloring as a finished oil-painting. To Americans also are due the invention and use of opal glass, now generally employed in the best work. Through American inventiveness, likewise, the heavy lead joints of old-time work are being supplanted by almost imperceptible copper joints in which galvanic action is made to take its part in uniting innumerable pieces of pot-metal color into a single sheet, practically as rigid and strong as a pane of plate-glass. These achievements have all been effected in less than a generation.

Less than two decades ago there were only eighteen makers of stained glass in the United States, and the output of their establishments was of the cheapest and most bizarre character. The method



of enameling the glass to produce desired effects was the one most commonly employed. The colors used were weak and crude, and through poverty of taste or pooriness of material there was an utter absence of those rich color harmonies for which the windows in Mediæval structures were famous.

The designs, moreover, were as crude as the workmanship, the heavy lead lines running in such a way as to chop up the designs and give the windows the effect of patchwork rather than of an integral



WINDOW DESIGN  
By George R. Dean

and symmetrical whole. In a word, as late as the eighties, when some efforts were being made in France and England to restore stained-glass work to its true principles, not a word of praise could be said of the product of America. Yet to-day the average stained-glass window in this country is fully equal to the corresponding grade of work in the Old World, and many of our best edifices can boast of windows which in beauty of design and harmony of coloring have scarcely an equal.

The development of stained-glass work in recent years is unique in this, that while in most of the industrial arts the progress has been due to the development of science and the inauguration of new methods, the improvement in this art has been due to a reversion to the old methods that obtained when stained glass was in its infancy. A word of explanation will make clear the underlying causes.

The rich, mellow stained-glass windows of Mediæval times, which have been the admiration of the ages, are for the most part of comparatively small extent, a peculiarity enforced by the prevailing heavy style of architecture. The early workers in the art, moreover, used



THE SEASONS, WINDOW DESIGN  
By Louis C. Tiffany



exclusively glass of different colors in working out their designs. They scarcely knew the use of enamel or mineral paint, and the results they obtained were attributable solely to a well-developed color sense which impelled them to make a careful selection of different colored glass and arrange the carefully cut pieces so as to produce a harmonious blending of shades.



STAINED-GLASS WINDOW  
By Louis J. Millet

Their work, therefore, was of genuine stained. The material with which they worked was full of defects as regards texture and surface, but they did have the art of manufacturing a magnificent red and some blues that to-day probably have no equal. They had also good purples and greens and some smoky and inferior yellows. In every case the color material was fused into the glass, with the result that the colors produced were deeper and richer than those produced in later days by coating or enameling the surface of white glass with colored pigment.

The two great charms, therefore, of Mediæval stained-glass work were the genuineness of the coloring—colored glass, not painted glass—and the irregular, imperfect form in which the material came into the hands of the designer and practical worker.

The first lapse from the high standard of these early stained-glass workers was due to a revolution of architectural methods. As builders used lighter material in construction, they left wider spaces in their walls to be filled with glass, and the costliness of the genuine pot-metal formerly used was doubtless one of the principal reasons why the genuine article was gradually abandoned in favor of a lighter and



cheaper grade of uncolored glass painted or enameled so as to give approximately the effect of the colored glass formerly used. From this first measure in the interest of economy it was but a short and easy step to the painting of figures and designs which were fired into the glass.

As a direct consequence of the discovery and use of enamels,



STAINED-GLASS WINDOW  
By Louis J. Millet

stained-glass work as early as the sixteenth century lost its proper decorative and structural functions. Windows were no longer windows—they were paintings which obscured the light from without and reflected the light from within. In a sense it was a transference of the frescos from the walls of a structure to its windows, where the sickly, inharmonious colors became an eyesore rather than an addition to legitimate decoration. The rich, warm pot-metal colors of a former day fell into almost utter disuse.

The revival of the art of stained-glass-making sprang from recognition that to equal the magnificent windows of the earliest times, it was necessary to revert to ancient methods and to employ something comparable with ancient material. This conviction became general in France, England, and Germany at about the same time, but it was not until years later that the principle was recognized in America. When once, however, the idea found acceptance among American workers, the improvement in the art was so marked and so rapid as easily to give Americans the rank of leaders.

All sorts of experiments were made with different materials, and the trend of all these experiments was away from the painted

or enameled glass of the later Mediæval period back to the rough but genuine colored glass of earlier days. As a result it was not long before certain manufacturers of glass in America were producing finer

pot-metal colors than were turned out in the Old World. Indeed, it was only a few years after these first experiments were made when American manufacturers were producing pot-metal, as the peculiar kind of glass used in making ornamental windows is called, equal in thickness, texture, and color to the best product of the twelfth century.

Conspicuous among the leaders in the revival of legitimate stained-glass work were Louis C. Tiffany and John La Farge, and to the latter the world owes the discovery or invention of opal glass, which has rightly been termed the most important contribution of later ages to stained-glass work. The use of this peculiar glass is largely a matter of accident.

Mr. La Farge, while engaged on a window in which he was using thin slices of onyx and other so-called semiprecious stones, found a piece of opal glass which by chance had been produced at one of the factories, and which he thought could be used as a substitute for the onyx. His first efforts to induce the glassmakers to produce some of it for him in panes failed, but he experienced such difficulty in getting the richness of tone he desired that he kept on persistently experimenting with opal glass until he produced a material unrivaled in texture and in the richness of its effects.

Opal glass is essentially the same material as the opaque white glass commonly known as fusible porcelain. Its coloring matters are phosphate of lime, peroxide of tin, or arsenic, the arsenic imparting the prevailing yel-

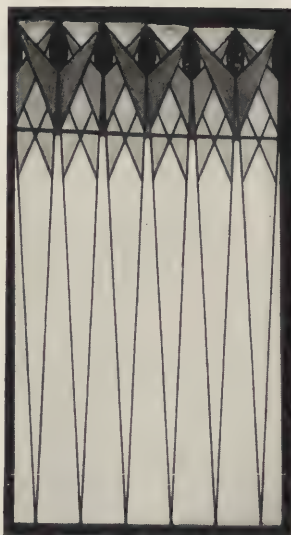


SIMPLE DESIGN IN GLASS  
By Frank L. Wright



low or orange tinge which gives the opal glass its name. According as the ingredients are evenly or unevenly mixed in the melting-pot, subjected to even or uneven pressure, corrugated or otherwise manipulated, the glass varies in its effect in the most surprising manner. Almost every color can be produced, but in all there is the pronounced or latent yellow tone imparted by the arsenic, and comparable with the yellow stain or enamel so highly prized in the later Mediæval days of ornamental stained-glass work.

"The best which can be done with drawings and description combined," says a specialist in stained-glass work, "must fail to convey an adequate idea to those who have not seen its many artistic qualities. Some of the effects produced in



SIMPLE DESIGN IN GLASS  
By George R. Dean



WINDOW DESIGN  
By Louis J. Millet

the melting-pot are extremely curious, and even picturesque. A piece of sprinkled glass may, for instance, show a very suggestive storm scene, a mass of wind-swept twigs and branches in dark brown, the emerald leaves torn from them filling the sky, which, with its flying, shapeless clouds, is represented by the murky foundation.

"Another variety of the glass is of a dark sea-green, through which play long fibers of red, which seem to sway up and down like seaweed in the wave with the undulations of the rough surface. In this the red fibers are developed by heat to any length and degree of complexity. The glass when first made is entirely





WINDOW IN "FAVRILE" GLASS  
By Louis C. Tiffany

green. Glass has been made by Mr. Tiffany for special purposes over an inch in thickness; and rough-faceted glass, looking at a distance like the unpolished stones of Indian or old Gaulish jewelry, is much employed by him. It is, of course, extremely costly, but fairly solves the problem of richness."

Given the proper materials, the production of stained-glass windows—and some of them are marvels of beauty—is mainly a matter

of chasteness of design and skill in the selection and manipulation of colors. It is the work of an artist, and presupposes a high degree of talent. The object is to produce a beautiful picture by light transmitted through the glass, and not by light reflected from it, as in the case of an oil-painting. The light in passing through the glass intensifies the colors, and thus the grouping of colors employed by the most skillful painter on canvas would give but a sorry effect if used by the artist in stained glass. It is indispensable that the colors be massed for harmonious effects, and this from first to last is in every piece of work largely a matter of experiment.

It is one thing to deepen a tone harmony when it is only necessary to mix paints on a palette to produce the desired result; it is quite another to take a material as uncompromising as colored glass and change its tone without the means of pigment.

The actual work of making a stained-glass window goes through various stages. First a drawing is made, care being taken to dispose of the leaded lines so that they form an integral part of the design. This drawing is colored so as to give as nearly as possible the effect of the finished window. This is by



STAINED-GLASS WINDOW  
By Louis J. Millet





STAINED-GLASS WINDOW  
By Louis J. Millet

way of suggestion and guide to the practical worker. Then a working drawing is made the exact size of the finished product. This furnishes the exact size of the various pieces of glass entering into the composition of the design. The rest is the work of selecting colors on the basis of the original sketch, cutting pieces according to the dimensions of the working drawing, and leading them securely together.

Some idea, therefore, can be gleaned of the difficulties of the stained-glass worker's task. From the sheets of glass at his disposal he can only, largely in an experimental way, select those pieces which tone most closely with the coloring of the sketch. In order to get the proper shadings, he cuts a piece from this sheet of glass and a piece from that, using diamond or wheel, and taking the greatest pains to cut the various pieces with absolute precision. These pieces are then put together, with a network of flanged strips of lead running between them, and are carefully soldered together. Thus step by step the whole design is pieced together.

The work up to this point is but the basis for what might be termed the artistic touches. The window thus far is little more than a patchwork of pieces of glass that may or may not blend in perfect harmony. When the window is set up so as to get the effect of transmitted light, it will be found that in some places the tones are too deep and in



some others too light. One color, it will be found, affects and radically modifies another in juxtaposition; some contrasts are too sharp and some too weak. And the artist in glasswork has before him the task of "backing up" his unfinished window in such a way as to take off all suggestion of crudity and mellow it into a rich harmonious whole.

Where a piece of glass is too strong in color, he backs it with another piece of glass light enough in tone so that when light is transmitted through it the color is weakened and softened. If the color is too weak, he backs it with a piece of glass of stronger tone, so that light transmitted through it is deepened and enriched. If one of the elaborate windows of which America can now boast of so many fine examples be examined on the outer side, it will be found literally to be a mass of protuberances and depressions, hills and valleys, so to speak, the elevated portions being securely leaded down to the first sheet of glass.

The glass of such a window therefore varies in thickness from a quarter of an inch to six or seven inches. The thick portions are nothing less than so many witnesses of the persistence and cleverness of the artist in combining various pieces of different glass in such a way that one modifies another, and the combined effect of the whole is to bring the transmitted light to the proper tone.

This, as may readily be seen, presupposes a consummate colorist on the part of the stained-glass worker. The skill of the ordinary painter is practically worthless in this class of work. Bontemps long ago said that the one thing needed for modern stained-glass work



WINDOW FOR CHURCH  
By J. Alden Weir



MAGNOLIA WINDOW  
Designed by Miss Northrup

was a great artist, and it is not strange, therefore, that those who have attained eminence in this peculiar work are comparatively few in number.

From what has been said of the selection and combination of different colors of glass so as to carry out a rich harmonious design, it must not be supposed that in stained-glass work of the highest order at the present time no enamels or mineral paints are used. Draperies, for instance, can usually be successfully executed by the use of colored glass only. Indeed, a special kind of glass is manufactured, called drapery glass, which is manipulated into ridges and folds to suggest the folds of a garment, the different shades which a painter produces by varying the tone of his pigments being affected by the varying thickness of the glass.

In depicting the human countenance, however, the features must be painted on the glass with mineral paint and then fired. Here again the stained-glass worker experiences a difficulty unknown to the ordinary painter, since firing changes most colors perceptibly. The artist, therefore, must know what the probable effect of the firing will be, and make due allowance for the change in painting his picture. Various other disturbing elements have to be considered. The distance of the window from the spectator, the presence of contiguous buildings which affect the light, the conformity of the internal arrangements of the building, and many another factor have to receive careful attention if the stained-glass worker realizes in his finished picture even approximately the conceptions and the fine detail embodied in the preliminary sketch.

The design must be positively outlined, the shadings must be



vigorous and pronounced, and the expressions on the painted faces must, in a sense, be judiciously exaggerated, or when the window is placed in position so that the transmitted light reaches the eye of the beholder, the whole composition will seem weak and confused. A composition that gives an admirable effect near by often loses its charm when the spectator is a hundred feet or so away. Modern blues and purples especially are apt to look muddy and obscure at a distance.

The use of enamel or mineral paint likewise has its dangers and difficulties. "No one but a master of both drawing and color," said a writer in discussing this branch of the work, "can hope to use it advantageously. Every touch of the brush dulls the color of the pot-metal in modifying it; and if large unpainted spaces are not reversed, the work is ruined. On the other hand, if the painted and unpainted portions are not made to balance and sustain one another, the work is equally ruined. The firing of the enamel is as delicate and risky a process as any used in the arts. . . . A practical acquaintance with all the work of the glass-house is as essential as the artist's skill and judgment in the designing, and without both the best work in this style cannot be produced."

It is scarcely practicable in a popular article to go more minutely into details. An outline of the processes used must suffice. Stained-glass work is one of the arts in which by a happy chance the first masters hit upon the true principles, and the best results of modern



STAINED-GLASS WINDOW  
By Louis C. Tiffany



times have been achieved by going back to these first principles. It is to the credit of the American workers in the field that if they were not pioneers in this movement, they have, at least, by their cleverness, persistence, and good taste, done more to revive the art than have European workers in the same line.

A comparatively small amount of the glass used in the best work to-day in America is imported; our own manufacturers are producing satisfactory material. In point of design, moreover, the progress is no less marked. Our artists to-day are not limited to geometrical designs and saintly figures. It was long a mooted point, for instance, whether landscapes were permissible in stained glass, but this question has been settled affirmatively by American stained-glass workers, and bits of charming scenery have been successfully produced. The illustrations accompanying this article will give a hint of the possibilities of this old art in its revived form.

In conclusion, a word should be said of the latest novelty in point of method in stained-glass work—the abolishment of the heavy lead lines once universally used. By this new method the pieces of glass are put in position with nothing but thin strips of sheet copper between them to form the connecting link. The whole is then subjected to a copper bath, and galvanic action welds together, if one may use the term, the little strips of copper, fills in the spaces between them and the glass with metal deposit, and forms over the edges of the glass a little shoulder of copper sufficient to unite the composition into practically a solid pane without at the same time making the copper bands sufficiently conspicuous to mar the beauty of the design. Most ornamental-glass workers to-day still cling to the lead strips and the soldering-iron, and the majority may continue to do so for years to come. Mention is made here of the use of copper as a connecting medium chiefly because it is the latest and most novel innovation in the art.

KIRK D. HENRY.



SIMPLE WINDOW DESIGN  
By Richard E. Schmidt



SYMBOLIC FIGURE  
By Stacy Tolman

### AN APPRECIATION OF STACY TOLMAN

At a time when the desire for immediate applause in the higher arts inspires audacious trickery and startling novelty—when the bubble reputation is often sought by meretricious bluff, and for the moment the charlatan may soar into the zenith of public acclaim—it is quite refreshing to discover, earnest, unruffled, and apart, an artist who disregards the whims of public fancy, who has laid foundations to support enduring reputation, whose work is to be measured by the long-established canons of legitimate art.

Of this class one finds a type in Stacy Tolman, at present chief instructor in figure and portrait painting at the Rhode Island School of Design.

Born with a brush in his hand, so to speak, he has given his most vigorous years to the development of this single talent. Never toying or trifling, Mr. Tolman puts his whole heart and soul into his art—makes it his religion as well as his daily bread. Had nature marked him for any other calling, he would have carried into it the same unflagging application, the same serious spirit; earnestness is his chief characteristic. He looks nature squarely in the eye and is faithful to her farthest detail.

The need of self-support—for he has no Becky Sharp to show him how to “live in splendor on nothing a day”—has obliged Mr. Tolman to seek employment largely as a teacher. Thus he has produced comparatively few important canvases, though all his spare time is given to assiduous study. Indeed, I believe Mr. Tolman could not relax himself completely, even on the shortest recess from labor, but would take pencil and pad in hand to jot down passing scenes and figures.

I have said that earnestness is his first characteristic. I may

have been wrong, for his modesty is fully equal to his seriousness. Self-advertisement is foreign to his make-up.

At Concord, the home of French, the sculptor, of Simmons and Elwell, artists, of Alcott, Emerson, Thoreau, and Hawthorne, word-painters, Stacy Tolman first drew the breath of life. His classmates and teachers could tell amusing anecdotes of his bantling efforts



STACY TOLMAN IN HIS STUDIO

while at school. Upon leaving the Concord High School the allurements of the Boston Art Museum proved irresistible. Here it was his fortune to become a member of perhaps the most brilliant class ever graduated from this institution. Here he worked shoulder to shoulder with Tarbell, Benson, Robert Reid, Frank Small, Stone, Abbott, Anderson, Haynes, Bicknell, Potter the sculptor, Miss May Hollowell, and the Misses Hines. Even amid this galaxy, I am told, he was one of the most promising students. This is borne out by the fact that he was chosen assistant to his instructor, Otto Grundemann, for whom he always had the deepest reverence. While at this school he received his first real commission, though he had made crayon portraits prior to this, including one of Miss Alcott and one of Emerson. This order was for a copy of the Stuart Washington to be reproduced by engraving.





SHERE MILL POND  
By Seymour Haden  
Courtesy W. Scott Thurber





His success at the museum naturally implied a supplementary course in Paris. On the way over he fell in with B. West Clinedinst, the illustrator. Community of interests and prospects drew the two



SKETCH FOR A PORTRAIT  
By Stacy Tolman

closely together. As a result they took lodgings together upon arrival in the Latin Quarter. Entering Julian's at a time when Boulangier, Bouguereau, and Le Fèvre were masters, by his conscientious study of French methods and technique he advanced rapidly in favor, until, at the end of a year, he was honored by the admission of a painting to the Salon. This painting depicts an old French garden





A PORTRAIT  
By Stacy Tolman



UNFINISHED PORTRAIT  
By Stacy Tolman

in which a peasant girl is leading a goat that browses dangerously close to a colony of bees. The work forcibly illustrates the influence of the French Academy, differing widely in treatment and feeling from his later American pictures.

After a summer at Brolles he returned to Paris to enter L'École des Beaux Arts, having successfully passed the exacting examinations



THE VILLAGE DOCTOR

By Stacy Tolman

for admission. M. Cabanel was elected as instructor. Two years having been spent abroad, Mr. Tolman returned to open a studio with E. C. Potter, the sculptor, at Concord. Later he shared a studio with W. H. W. Bicknell in Boston. A full-length portrait of his room-mate at work on an etching is perhaps his best known production. For a long time it hung in the Boston Art Museum, where its vigorous treatment received the highest praise of the connoisseurs. It was sent to the World's Fair at Chicago in 1893.

That artist is born under a lucky star who can keep the pot boiling at all merrily by the sale of his pictures. Many of the leading American artists have never known the pinch of self-support. Among

those who have, it was soon learned that a settled salary was more satisfactory than dependence on the chance of sales. Thus, after a few years in the studio, Mr. Tolman sought employment with Ford & Brooks, where his idealism found full sway. In the smoking-room of



THE INTERLUDE  
By Stacy Tolman

the Adams House in Boston are glass mosaic panels by his hand, representing a nude male figure brandishing two flambeaux, which are puffed into flame by the four winds impersonated in the children of Æolus. This same subject has been treated in a different manner as a mural decoration for a Buffalo residence.

But, as was stated, Mr. Tolman has earned his reputation by portrait painting. Although he paints with a brilliant palette, he is a



naturalist rather than an impressionist. His portraits have all the vigor of the modern American school. The portrait of Rev. Edward A. Horton, herewith reproduced, is a good type of Mr. Tolman's work. Critics have spoken of it in the highest praise.

A position as instructor was opened to him at the Massachusetts Institute of Technology, which he accepted, serving as assistant to C. L. Adams. When the costly new building was given by Jesse Metcalf for the Rhode Island School of Design, he was chosen as chief instructor in face and figure painting, which position he still retains.

Having little time during the winter to work on his own account, he improves every moment of the summer recess. Last season he revisited old scenes in Europe. Other years he has gone into the country—Vermont, Maine, Nantucket, and Cape Cod. From each of these places he has

brought home canvases in which the home life of the New England yeomen is depicted. Mr. Tolman is a Yankee to the core, and loves the common people he paints so often. In this *genre* painting he is at his best. Hanging in his studio is a picture of a domestic scene that once came under his eye. A little girl whose foot has been injured is having it dressed by the village doctor, while the aged grandparents anxiously watch the proceedings. The spirit of the occasion has been accurately portrayed by a sympathetic hand. This painting was awarded a popular prize in 1895. The last summer Mr. Tolman, with



THE ETCHER  
By Stacy Tolman

a colleague, Mr. Pond, conducted a summer school at Rumford, and made many studies for later development. At noontide one might often have found him seated under a white umbrella by the rivulet, making careful sketches of the boys bathing. It seems it has long been a fancy of his to reproduce the joy of the old swimming-hole.

And so Stacy Tolman is working out his lot as a painter, a genius of hard work; as a teacher, popular with his pupils, perhaps because he is so considerate of the beginner's sensitiveness and conceit; as a man, reticent, unassertive, not without mannerisms, neither dreamer nor schemer, but always the artist.

RALPH DAVOL.



SYMBOLS OF THE ARTS AND CRAFTS

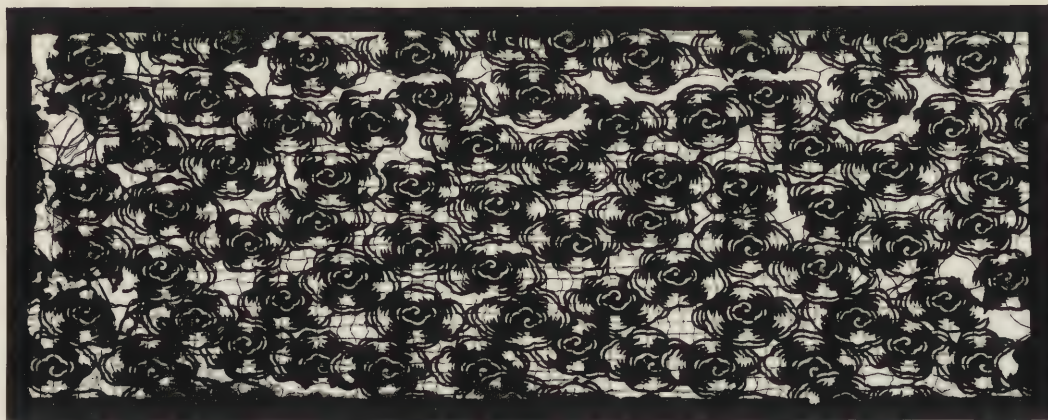
### FINE ARTS VERSUS ARTS AND CRAFTS.

One of the most conspicuous developments of recent years is the prominence attained by the arts and crafts, and—may one not say?—the relative subordination of the so-called fine arts. Is the artisan usurping the place of the artist?

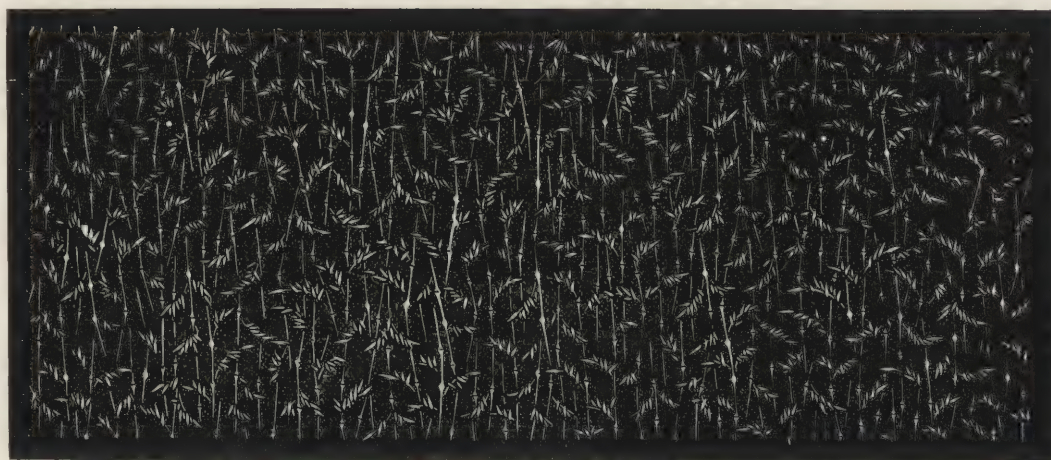
This is a question to which certain facts would seem to give a positive answer. Comparatively few painters and sculptors to-day find their art a sufficient means of livelihood. Even men who have won for themselves a high reputation are painters and sculptors by avocation rather than by vocation. The demand for painting and sculpture is too limited, and consequently the source of revenue it offers is too precarious, to permit more than a chosen few artists to live by their profession.

A large percentage of the names in exhibition catalogues to-day are of men who regularly depend for the ways and means of life

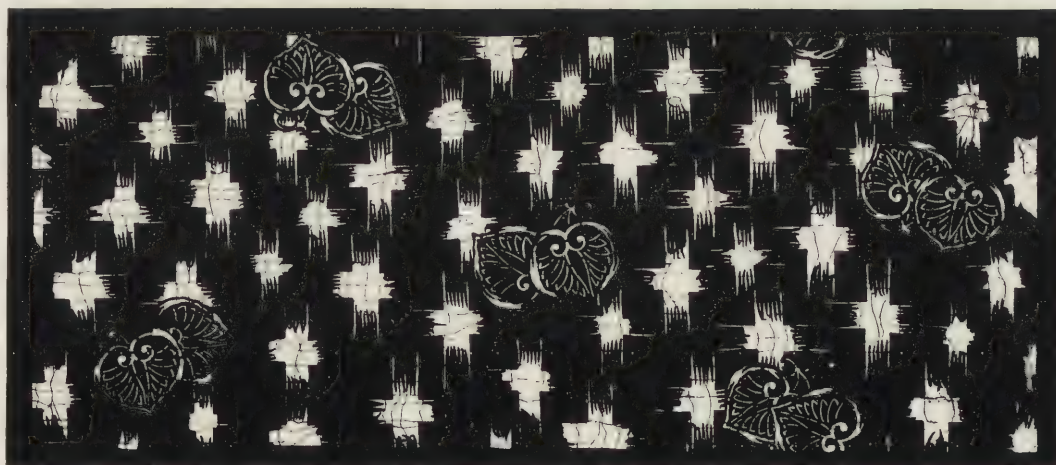




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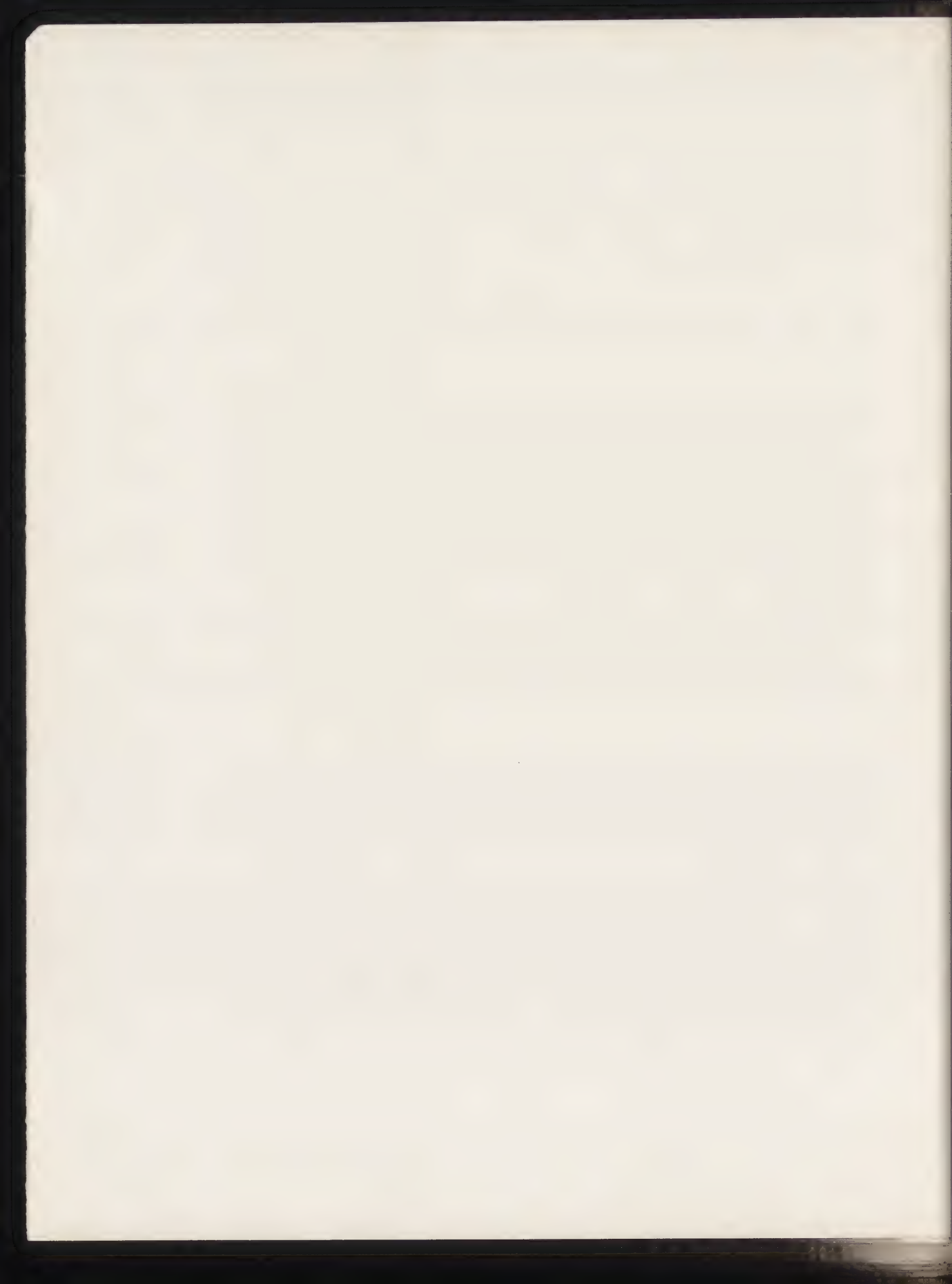
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HAND-CUT JAPANESE STENCILS  
One Hundred Years Old  
Collection of H. Deakin

No. 6





on business enterprises or salaried positions. They conduct schools of their own, teach in public institutions, do work of a commercial or semi-commercial order, write, edit, lecture, do almost everything except devote their whole time and energies to their chosen professions. They are by repute painters, etchers, water-colorists, sculptors; they have studios and contribute to salons and exhibitions, while at the same time they are following pursuits for which the name artist as commonly used is a misnomer. This, moreover, is not a matter of choice, but a matter of necessity.

On the other hand, the useful arts are commanding more and more attention, and are eliciting the interest of an ever-growing corps of efficient workers. The art schools, while they still foster and extol the fine arts in a commendable way, have as a consequence been forced to give prominence to other branches of art interest. Many of them are little more than technical schools of a higher character that essay to do for the art side of manufacturing interests what the ordinary technical schools do for the practical side.

In other words, it would seem that the industrial arts are offering greater opportunities to earnest workers than the fine arts, and are commanding just as high a grade of talent, that the workshops are fast becoming the rivals of the studios. The art student of to-day, therefore, who reads aright the signs of the times and judges wisely will recognize the fact that there is as much honor to be won in the workshop as in the salon, and that the arts and crafts offer to the average worker what the fine arts cannot.

"The law of supply and demand," said a careful thinker recently, "will sooner or later regulate inexorably the actual number of professional painters in the country; that is, painters depending on their legitimate work for a livelihood. The useful arts, designing in all its many branches, illustrating, decorating, wood-carving, the ceramic arts, pottery, etc., will in the future absorb the attention and reward the well-directed efforts of an army of artists whose mission it is safe to say will be of more immediate and real importance to the community at large and of more immediate and real significance in the history of American art development than the output of the painters studios."

These words are a plain statement of a recognized fact. They may have a note of discouragement for aspirants after salon prizes and "honorable mentions," but they are not prophetic of any decline of the best interests of modern art. To recognize the fact that there is as much honor in designing a beautiful wall-paper pattern to beautify the homes of the millions, or a fabric pattern to adorn the persons of the rank and file, or a carpet, a utensil, or an article of furniture for the use of the multitude, as in painting a square yard of canvas to hang in the corner of a public gallery or in chiseling the features of a notable to decorate a public square, is not to depreciate

the artist or reflect upon the studio. It is but to popularize art, diffuse it among the masses, and cater to the demands of a public sufficiently educated and cultured to want more art in common life than in galleries and institutions.

That this craving for art in common things is real and omnipresent scarcely needs demonstration. A million cheap but artistic prints are sold for every oil-painting that finds a purchaser. More hearts are gladdened by a dress pattern chastely designed and beautifully colored than by frescos, rarely seen, that elicit the encomiums of critics. There is a growing demand for more artistic things for daily use, and the wise art student of to-day, whatever his dreams may be of salon honors, fame, and fabulous prices for his product, will have a constant eye on the useful arts as a field worthy in every way of his talents, and a surer means of livelihood than exhibition sales and auctions.

The contention that if we are to progress in genuine art education, there will be more artists working in mills than in studios a century hence, and that with an increase rather than a loss of self-respect, is well taken.

There is little honor and less profit in painting acres of canvas of questionable quality that do not sell, or sell only among classes whose taste and judgment are at fault. A demand for the best art in the line of painting and sculpture presupposes popular education. The privilege of imparting this education is one of the prerogatives of the artist class, and the industrial arts offer the most promising field for this work.

L. C. PHILLIPS.



SYMBOL OF THE ARTS AND CRAFTS





TEN POUND ISLAND  
By Charles Abel Corwin  
Awarded Cahn Prize

## AMERICAN ARTISTS' EXHIBITION AT CHICAGO

The thirteenth annual exhibition of oil-paintings and sculpture by American artists, held at the Art Institute, Chicago, from October 30 to December 9, extensive and admirable as it is in many ways, is something of a disappointment. The average of excellence is not equal to that of last year. It has works of exceptionally high order—fine conception, fine coloring, fine composition—that reflect honor upon the exhibitors and would meet the requirements even of the severest judges. But the exhibition is marred by the presence of a great number of canvases that should never have passed the judges.

These serve no other purpose than to make a big show. They are like padding in a story that were better told in briefer terms. If the unworthy works were thrown out and the exhibition were limited to three galleries instead of five, the result would be better. The pictures are admirably hung, the greatest care being taken to screen the poorer canvases from the hostile criticism that might be excited by unfortunate juxtaposition, but even this considerate measure on the part of the hanging committee has failed of its benign purpose. Too many of the pictures are unworthy of their place, and no trick in the disposing of them can hide the fact.

The exhibition includes two hundred and ninety original works, two hundred and eighty-three of which are oil-paintings. Of these, sixty-one were selected by Miss Sara Hallowell in Paris, principally from the two Salons of the current year. The remaining two hun-



THE SKATERS  
By Gari Melchers

Several of them are "honorable mentions," but if, in the main, they are to be taken as representative of the standard set in the French capital, candor compels one to say they are a reflection on the judgment of French juries. The horror of the Chicago exhibition is a Paris Salon picture, a square rod more or less of canvas, by Frederick Melville Du Mond, called "Throw Him to the Tigers."

This is not said to flatter the pride of the Western artists, nor to cast reflections on the Eastern painters. The reason for the lower standard of excellence of the Eastern works is probably not far to seek. Chicago is admittedly not a community given to buying exhibition pictures. The Art Institute offers no valuable prizes to be carried off, and has no fund for the purchase of one or more of the pictures sent to its exhibitions. The Eastern artists, therefore, have very little incentive to send their best productions, and they do not. That is the whole story in a nutshell. In a sense, the

dred and twenty-nine were chosen by juries of artists in five cities, Chicago contributing one hundred and seventeen, New York fifty, Philadelphia twenty-eight, Boston twenty-three, and Cincinnati eleven. The pictures admitted were selected from a gross number of five hundred and twenty-seven, over fifty per cent of the canvases submitted being accepted.

Broadly speaking, the best pictures in the display are those of Western origin. The standard of admission in the Eastern cities was not kept as high as in the West, and as a consequence many amateurish efforts and many of the sorry relics of defunct exhibitions were given a pass to the Western metropolis.

The same is true of the Paris Salon pictures collected by Miss Hallowell.



display is, therefore, a Western exhibition, with an Eastern annex by way of courtesy and enlargement.

If the Chicago Art Institute were accustomed, like some of the minor cities, regularly to buy one or more of the best pictures sent to its exhibition, or if, like Pittsburg, it had a series of valuable prizes to offer, the Western artists would not have so clean a sweep as regards honors. A friend of the institution might, therefore, transform the character of its exhibitions.

Comparatively few of the Paris pictures need special mention. The horror already referred to is literally a waste of paint and canvas, a broad stretch of garish color, theatrical in conception, and false in almost every particular. It represents a Roman amphitheater, with a poor wretch endeavoring to escape the clutches of tigers for whose prey he is destined. The man occupies an impossible position on the wall of the amphitheater, and the tigers are performing gymnastics in the middle foreground in their efforts to reach him. In the immediate foreground is a section of watermelon that would gladden the heart of a plantation negro boy. Did the Romans eat watermelon?

Alfred H. Maurer sends one of the best of the Paris Salon pictures, "The Red Shawl." The canvas presents a woman in full



SORROW  
By George Gardner Symons



length seated on a chair and enveloped in the ample folds of a red shawl, which relieves the otherwise somber tone of the painting. Pose and coloring are good, but after all, the picture is not one that would impress a beholder by its strength or beauty. Richard E. Miller also sends a portrait from the Paris Salon which is a credit-



DESPAIR  
By Ralph Clarkson

able piece of work. Another fine Salon canvas is "The Seine at Paris," by Edward W. Redfield, a Philadelphia gold medalist. The picture represents a misty river scene, with boats lying low in the foreground, and a suggestion of the city in the distance. The composition is good and the atmospheric effects are finely executed.

"The Model's Toilet," by Jules Pagés, almost deserves to rank with Du Mond's watermelon piece. The picture represents a nude model, back view, in the act of arranging her hair before a mirror.

Anatomically the figure is faulty, and the flesh tints are of those soiled shades that would suggest the needed toilet is in its incipient stages. In a word, the picture is constructively weak and lacks the charm of happy conception, while at the same time it exhibits no small measure of skillful detail work. Like many another forwarded from Paris, it seems to have little excuse for being.

The canvases by Alexander Harrison, sent by Miss Hollowell, are, as might be expected, of a different order of merit. His "After a Tempest" impresses one as being too large, despite the fact that both drawing and coloring are admirable. It is a great stretch of sea and sky, with the horizon as a medial line. Distance, atmosphere, the restless sweep of the waves are finely represented, but one feels that the scene is spread over too much canvas, and that the picture would be better were it less pretentious. His other four canvases, "Misty Morning," "Night Serene," "Lunar Mists," and "Nature's Mirror," are all exquisite pieces of workmanship. They are all decidedly tonal in their characteristics, and show markedly the influence of Parisian associates on Harrison's style. The color schemes are all different and all radically unnatural, giving a fairy-like effect rather than a semblance of the actual. But the drawing is so perfect and the pigment is applied with such consummate skill that the beholder can but admire while he criticises. One might almost say they were marines in decorative guise.

It may be said in passing that "A Fleeting Glance," by Mary Shepard Greene, is one of the finest of the Paris Salon pictures that found its way to the exhibition. It represents a young woman in light, fleecy evening dress, taking, one would imagine, a parting look at herself before going to ball or theater. The pose of the figure, the skillful treatment of drapery, and the face-work are all excellent, and the picture is one to command attention, not less by its



HIDE AND SEEK  
By Louis Betts

intrinsic beauty than by the cleverness with which the artist has worked out her conception.

To me the three prize pictures of the exhibition are the paintings by Charles H. Davis, "Spring Twilight," "Morning Clouds," and

"A Cool Day in April."

These are genuine landscapes, as fine in composition as correct in coloring. The first is a tender spring scene, unpretentious, even commonplace in its features, but essentially true to nature. The upper half of the picture is a broad expanse of sky flecked with red by the setting sun. The canvas has a warmth and luminosity that are unusually good, and one feels that it is second to none of Mr. Davis's paintings as an interpretative effort.

"Morning Clouds" is entirely different in conception, but no less excellent. The foreground is a fine sheet of water, with but a narrow stretch of land between it and the cloud-broken sky. Here, too, Mr. Davis has been faithful to nature, and for that reason has been eminently successful in the depiction of his scene. He

has resorted to no tricks of

the palette, and has been guilty of no attempt to produce striking effects. The picture, therefore, is charmingly natural. "A Cool Day in April" is another pleasing combination of a lone tree on a hillside, blue sky, and fleecy clouds, as faithfully portrayed as are the other two pictures, but giving a different aspect of nature. All three of the canvases are simple to a fault, and contrast strangely with some of the more pretentious and more labored pictures in whose company they are found. The contrast is emphatically in favor of unpretentious scenes and simple treatment.



A FLEETING GLANCE  
By Mary Shepard Greene





THE YELLOW POND  
By Charles Francis Browne

Gari Melchers is represented by nine canvases. They are all thoroughly characteristic of this well-known artist, but as a whole do not represent him at his best. They have the unmistakable impress of individuality, and this alone is an acceptable quality in a large aggregation of pictures. The one that attracts most attention is the "Young Mother," which, despite its fine painting, is to my mind marred by a trick that children might call "cute." The picture represents the young girl with a child on her knees. She is a young mother by courtesy only, since for maternity in fact the girl is too young or the child is too old. In a rack on the wall is a big yellow platter so disposed as to simulate the halo of old-time painters. One might excuse the conventional halo as the artist's means of suggesting the luminosity of a divine countenance, but for a present-day artist to make a yellow soup-plate play the rôle of a saintly accompaniment is inexcusable. It is worse than a paltry trick: it is a parody on what most people hold sacred.

Mr. Melchers's "Skaters" is his other most striking canvas. It represents a young couple coming home from skating, and is eminently pleasing. As in the "Young Mother," the artist has indulged his penchant for painting elaborate dress-goods, in which he has acquired an unusual deftness. This suggestion of a homely scene with florid settings is not so marked in Mr. Melchers's other canvases, which are



AGE OF INNOCENCE

By Walter McEwen

thoroughly individual and characteristic, though one somewhat wonders why in "Saint Germain, Paris," he should have been guilty of a deliberate imitation of Raffaelli. These canvases are all in dainty tone, harmoniously worked out. "Midday, Pont Aven," is a pleasing street scene, with the odd architecture which Mr. Hassam loves to depict. To most spectators it would be the most popular of the three pictures, though "A Fisherman's Cottage" is a homely scene well painted.

Irving R. Wiles sends one of the best of the Eastern pictures, "In Summertime." The canvas shows the corner of a daintily furnished room, through the window of which one catches a glimpse of the green fields and blossoming trees beyond. A young woman well posed and skillfully painted occupies the center of the canvas. The whole is worked out in delicate tones. It is springlike, fresh, graceful, and winsome, and is free from the conventional characteristics that mark many of the peripatetics in the galleries, to which reference is scarcely necessary.

An especially fine canvas, both in its conception and in its rich but subdued coloring, is "Despair," by Ralph Clarkson, misnamed

simpler, and to many would be more pleasing.

Four strong and especially good canvases are "Early Spring Morning," "Winter Twilight," "A Flemish Town," and "Gray Autumn," by Charles Warren Eaton. The composition of these pictures is good and the color schemes are successfully worked out, but one would welcome a touch of color to relieve the soberness of neutral tones. "Early Spring Morning" is drab, dun, desolate, but withal eminently pleasing. "Winter Twilight" is as chill as outdoors. The atmosphere of winter is in the paint. "Gray Autumn" is equally successful as a bit of interpretative painting.

Childe Hassam's three canvases are all good and



in the catalogue "Rest." The picture represents a corner of Mr. Clarkson's studio. A woman gracefully posed, and admirably suggesting the motive of the picture, buries her face in the cushion of a couch. There is not a bright tint in the picture, neither is there a somber tone, but the whole is a magnificent harmony of rich, dull



MIDDAY, PONT AVEN  
By Childe Hassam

colors eminently in keeping with the theme. As a piece of tone, work the picture is superb. It is something of a departure in the line of Mr. Clarkson's efforts, and rather makes one regret that the artist cultivates portraiture so assiduously.

In sharp contrast are the five canvases of Charles Abel Corwin, whose "Ten Pound Island" won the Cahn prize of one hundred dollars. All of Mr. Corwin's pictures are Gloucester, Massachusetts, scenes, in which quiet sheets of water and fishing-smacks, are impor-



tant features. Corwin's work is sincere, delicate, and correct, but his pictures are low-toned and, to me, lacking in life and interest. His color schemes are carefully worked out, but his canvases are devoid of the winsome qualities that make many of the pictures in the exhibition popular. The prize picture, for instance, is little more than stratified atmosphere and water, and while admirable as a color study, is scarcely a picture one would want to live with. It lacks the features that appeal to one's sympathies, which probably accounts for the surprise expressed by many on the decision of the jury.

Charles Francis Browne shows four canvases, three of which are new. These are all small landscapes which are characterized by good composition and excellent coloring. "The Yellow Pond" is the most pretentious, and the most pleasing of the four. It is essentially a landscape study in greens, the prevailing tone being light and springlike. A stretch of yellowish water occupies the foreground, beyond which is a tree-studded slope with but a slight strip of blue sky above. As an example of the careful working out of a color scheme, the canvas is one of the best things Mr. Browne has done. Another dainty bit, "The Hillside," shows a sharp slope of ground, with a broad vista of land and sky beyond. The coloring is accurate and pleasing and the effect of distance is most admirable.

Louis Betts's "Hide and Seek" is a fine rendering of child-life. A little pink-gowned girl sits in bold relief before a leaf-covered arbor-side, which serves as a background. The drawing is excellent and the picture full of pleasing sentiment, but one wishes that the leafy background were less intense in its green, or at least that there were something to break the monotony of a uniform bright tone. If the leaves were browned by sun or mellowed by fall, one suspects the beauty of the picture would be enhanced. His portrait of William J. Turnes is a work which shows fine ability.

Harry Wallace Methven contributes a characteristic piece in "Moonlight, St. Joe River, Michigan," and Walter McEwen has three canvases, none of which represent him at his best. Mr. and Mrs. Dressler each have carefully worked-out color studies, which are clever and pleasing, but which are characterized by a touch of the artificial. One pardons the trace of the unnatural, however, for the sake of the delightful individuality displayed in the canvases and the skill with which difficult phenomena are depicted, or at least suggested.

Two canvases are worthy of special mention for their purely decorative effects. One is "Indian Summer," by Joseph Lane Hancock, and the other is "Autumn," by Frederick Clay Bartlett. Mr. Hancock's canvas is a striking piece of work, largely through the richness of its coloring. The canvas is little more than a suggestion of a landscape, but it is suffused with the haze and the warm glow of Indian summer. It is a riot of color, mellowed and softened so as literally

to be the embodiment of an idea. The meager landscape serves merely as the basis for the tonal features of the picture, which, unique as it is, is regarded by many as one of the most remarkable pictures in the exhibition. Mr. Bartlett's "Autumn" is confessedly not an effort to interpret or faithfully depict nature, but to produce a striking decorative effect in the guise of a landscape. The colors are rich and subdued, and are so disposed that the whole composition



THE RED SHAWL  
By Alfred H. Maurer

is a harmonious bit of unreality, as unlike fairyland as it is unlike nature, but withal a picture so pleasing in its decorative effects as to command attention and elicit admiration.

Reference can here be made to only one other exhibitor, George Gardner Symons, who has upward of fifty canvases, many of them large and pretentious, in one of the galleries. This collection of paintings by one artist rather suggests the turning of an annual event into a private exhibition, but the special grace accorded to Mr. Symons by the directors of the Institute is in a measure excused by the really high quality of much of the work. One would wish, however, to see three or four of these pictures in the exhibition and the rest on another occasion.

Mr. Symons's display is characterized by breadth of conception and strong, forceful drawing. He essays warm russet tones, and his canvases are thus in marked contrast with the more vivid coloring observable in many of the other pictures. One feels that the artist has communed closely with nature and has undertaken faithfully to depict certain seasons and moods that appeal to him. Three of his Cornish scenes, "In from the Sea," "Morning Mists in Gorse-land," and "Cornish Sand," are among the finest of his pictures. His "Clamart Hill Forests, Paris," a sloping hillside, is a fine piece of color work. "The Day's Work Near Done," a well-conceived valley haymaking scene, is also worthy of especial note, but is rather somber in tone. The similarity of theme and sameness of color scheme noticeable in the collection rather detract from it as a whole, but this, in a measure, is offset by boldness of conception and treatment.

FREDERICK W. MORTON.



### BOOK REVIEWS.

"Outline, one might say, is the Alpha and Omega of art. It is the earliest mode of expression among primitive peoples, as it is with the individual child, and it has been cultivated for its power of characterization and expression, and as an ultimate test of draughtsmanship, by the most accomplished artists of all time." With this truism Walter Crane begins what is one of the most satisfactory manuals on the principles and practice of drawing that has been published in recent years—"Line and Form," issued by the Macmillan Company. The book, in a sense, is a companion volume to the author's admirable "The Bases of Design," and is as simple, terse, and logical as its predecessor. Mr. Crane takes the words just quoted as his text, and recognizing the importance of outline, he explains and enforces it in every possible way, both by text and illustration. The book does not pretend to be an exhaustive treatise. It is simply the substance, in a more or less condensed form, of a series of lectures delivered to the students of the Manchester Municipal School of Art, and the subject treated is dealt with in a way intended to bear directly upon the practical work of an art school and to be helpful and suggestive to those face to face with the current problems of drawing and design. Mr. Crane is a man of broad experience, and he approaches these problems, as he explains in his preface, strictly from a personal standpoint. The views he sets forth are the conclusions arrived at in the course of a busy and successful life as an artist and teacher. The work, therefore, is not a tissue of impracticable theories, but an every-day manual, being in every way clear and comprehensive. There is little





ISLAND OF SAINT MAURA  
Engraved by William Miller after Copley Fielding





in the book to betray the teacher or lecturer. The text as first written has been carefully revised and the rough drawings of the classroom have been redrawn. These drawings, with which the volume is profusely illustrated, are an especially valuable feature, being nothing less than an object-lesson on the principles and practices of the art under consideration. The author is an acknowledged authority on the subject of which he treats, and the book will be found of especial value for the lucid and entertaining way in which it treats of matters which have too often been dealt with in a technical or abstruse manner.

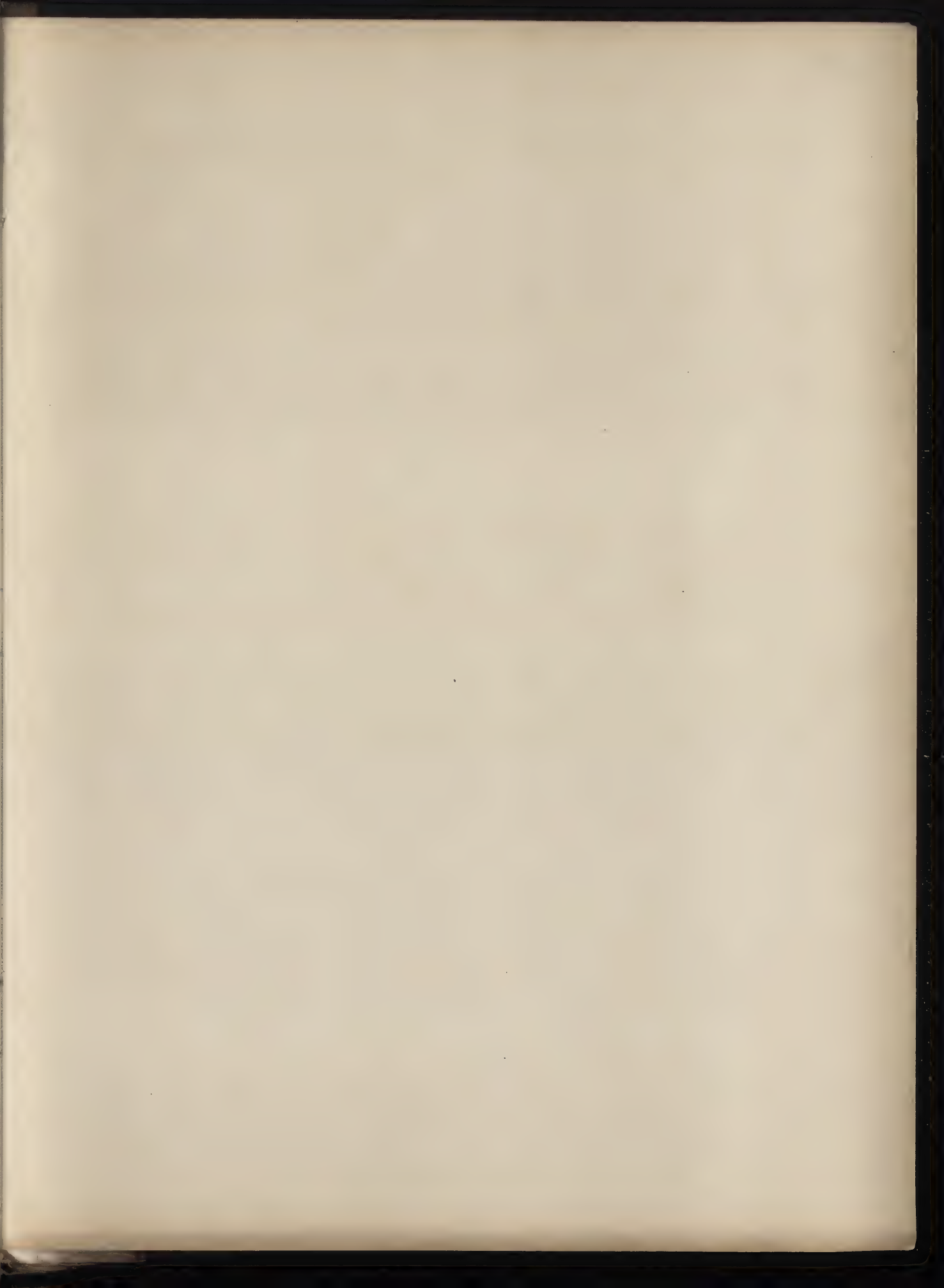
"Twelve Great Artists," by William Howe Downes, published by Little, Brown & Co., is a daintily gotten up and thoroughly interesting volume of personal preferences and sympathies as regards the work of a dozen leading artists, from Rembrandt and Rubens to La Farge and Sargent. The papers comprised in the book are the best portions of a multitude of newspaper articles, worthy, in the author's opinion, to be rescued, as he puts it, from the limbo of old newspaper files. The original articles have all been carefully blue-penciled, and whatever was hasty, excessive, or trivial has been cut out. As the papers now stand they represent Mr. Downes's best artistic inspirations and strongest convictions. In his task of selection, the author has worked on the principle that importance of theme and conscientious sincerity of treatment should characterize all the extracts rescued from oblivion, and from first to last he has been loyal to his principles. The little volume is professedly popular rather than learned, but the form in which it is cast in no wise detracts from the soundness and value of the views advanced. The chapters deal with Hals, Rembrandt, Rubens, Fortuny, Daubigny, Rops, De Monvel, Winslow Homer, Saint Gaudens, George Inness, La Farge, and Sargent, for all of whom the author serves as an able interpreter.

Most students are fairly familiar with the lives and works of the pioneers in art, such as the great Raphael, the greater Angelo, and the versatile Leonardo, but few perhaps are acquainted with the men of lesser light who followed these pioneers and helped to spread and perpetuate their art ideals. The Contessa Priuli-Bon in "Sodoma," published by the Macmillan Company, has given the public a careful and very readable study of one of the most interesting of this large group of lesser known artists who helped to make the Renaissance the widespread and penetrating movement which it became. Giovanni Antonio Bazzi, or Sodoma, as he was more commonly called, vacillated all his life between art and the allurements of the world, and the peculiar attraction he has for the student lies not so much in what he actually achieved as in what he undertook and might have accomplished. Some of his best works, as "Christ Bound to the Column" and the marvellous "Martyrdom of St. Sebas-



tian," give him rank with the masters of all time, while the majority of his frescos hastily drawn and indifferently colored, make him indubitably an artist of second-rate. To the student, however, these minor artists have a value, and the Contessa Priuli-Bon has rendered a positive service in giving a detailed account of Sodoma's life and tracing the influence of his work. The book is written in an engaging way and is profusely illustrated with half-tone reproductions of the artist's most famous pictures. For the benefit of the student the text is supplemented with a catalogue of the works of Sodoma, arranged according to the galleries in which they are contained, and also a chronological list of his paintings. The book, therefore, has the double value of a well-written critical biography and of an authoritative reference book.

Among art books for children, of which the Christmas season is prodigal in its output, a notable quartette are: "The Little Boy Book," by Helen Hay, with pictures by Frank Verbeck; "The Ballad of the Prince," by Alice Archer Sewall; "Song of a Vagabond Huntsman," by Charles Lever, with pictures by William A. Sherwood, and "In and Out of the Nursery," by Eva Eickemeyer Rowland, with pictures by Rudolf Eickemeyer, Jr. These are all from the press of R. H. Russell, and are attractive even to sumptuousness in form. The illustrations, of course, are the features of the four books. "In and Out of the Nursery" contains some of the most charming studies of child-life issued to the public for many a year. The camera has been brought into requisition, and the artistic results obtained are admirable in every way. The pictures are strung together on a thread of rhyme. The book is literally a tribute to the beauty of childhood. Mr. Sherwood's illustrations in "Song of a Vagabond Huntsman" are of the order that please by their uniqueness. The theme for them all is the favorite song of "Tipperary Joe" in Charles Lever's amusing novel "Jack Hinton." Joe was a demented but harmless vagrant, always to be seen at fairs, horse-races, and fox-hunts, and he lends himself readily to the humorous treatment of the artist. The book is handsomely printed on fine paper in ink of delicate tone. "The Ballad of the Prince" is essentially a fairy story in picture, the engraved verses being entirely subordinated to the fanciful drawings. The pictures are all well executed and have a distinctive art value. Mr. Verbeck's illustrations in "The Little Boy Book" are executed in color and have a charmingly humorous side. As in the other volumes noticed, the text is but an excuse for a series of odd illustrative conceits, original in conception and of sufficient artistic quality to please older children as well as younger.





STUDY  
By F. Holme





# BRUSH AND PENCIL

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## DANIEL RIDGWAY KNIGHT, PAINTER

Few American painters have attained wider or more substantial popularity than Daniel Ridgway Knight. I say American painters, advisedly. Upward of thirty years of residence abroad, and of incessant work on French scenes and subjects, would lead many, perhaps to class Mr. Knight with the expatriated disloyals who have found more charm and profit in foreign than in American art circles. But the artist to-day is as enthusiastic an American as he ever was. His residence abroad was due primarily to the accident of study, and success in his career is responsible for its permanency.

The reason for Mr. Knight's popularity is not far to seek. The trite epigram that it is the presence of qualities, not the absence of faults, that gives value to a work of art, expresses a truth that the artist early recognized. The stern, the grewsome, the terrible, doubtless have a legitimate place in art, but it is the pictures of winsome qualities that people wish to buy and live with.

These are the essential characteristics of all of Mr. Knight's canvases, and the wisdom of his adopted policy is evidenced by the fact that his paintings have brought him medals and competence.

True, he is for the most part the painter of a single class of models—his demure little peasant-girl with her wooden shoes and picturesque costume appears and reappears in his pictures. His backgrounds are prone to be pleasing vistas of hill, valley, and stream, or flower-dashed meadow, all subordinated to the main figure in the foreground for which they serve as a setting. But one can readily understand that with a pretty model, and such delightful



DANIEL RIDGWAY KNIGHT  
From a Photograph



KNIGHT'S STUDIO AT POISSY

semblance of the artistic. His parents were Quakers, and his early home in Philadelphia, where he was born, was more straightlaced and serious than attractive. It was a home of "thees" and "thous," of simple manners, of inflexible rules. A ban was placed under the parental roof on pictures and music, and not a wall was brightened or an hour beguiled by either. Few men who have won distinction with the palette and brush have started under less favorable auspices.

Knight, after leaving school in Philadelphia, was entered as an apprentice in a wholesale hardware house—another Quaker establishment as rigid in its rules and as unbending in its discipline as his home. He was early given to understand that the proper function of an apprentice was to toe the mark with deference and punctuality and to devote himself to the worldly gain of his employer. He acquitted himself as a Quaker boy might be expected to, and fostered his love of

scenery as that in which the Seine valley abounds, untold charming combinations can be made; and in making these combinations the artist has been indefatigable.

It might puzzle the casuist to account for Knight's love of the dainty and beautiful except on the theory of reaction. His early surroundings were shorn of every



KNIGHT'S GLASS STUDIO AT POISSY



art in secret by copying in pen and ink engravings from books he borrowed from the Franklin Institute library.

One of these boyish efforts, which took the evenings of six weeks to complete, is still in his possession. It has appreciated greatly in value, in the artist's estimation at least, since it was originally sold to his sister for twenty-five cents and a bunch of grapes.



THE WOOD-CUTTER'S COTTAGE  
By Daniel Ridgway Knight

Knight owes his start on his professional career to his grandfather, who, Quaker that he was, admitted taking pleasure in looking over these youthful drawings. One day he showed a selection of them to a friend, who insisted on submitting them to certain dealers and critics. The sheets went the rounds of Philadelphia, and were warmly praised, and the grandfather was convinced that, in view of Ridgway's talent, he himself was justified in abetting the boy in following a course his father deprecated on the ground that painting was the pursuit of light-minded and fast-living people.

The sturdy Quaker's opposition, therefore, was broken, the hardware-house apprenticeship was given up, and young Knight was



permitted to enter the classes of the Pennsylvania Academy of Fine Arts.

One year was spent in that institution, working from the antique and from life, and the first strictly professional work done was to execute a large number of crayon portraits, life-size, during his holidays at Chambersburg. After another season spent at the



UN DEUIL

By Daniel Ridgway Knight  
Copyright, Goupil & Co.

Academy, the artist's father caught something of his own enthusiasm, and urged him, since he had chosen to study art as his life-work, to go to Europe and take the best course of instruction obtainable. He offered to lend the money necessary for that purpose, and shortly afterward, with parental sanction and support, young Knight was settled in Paris.

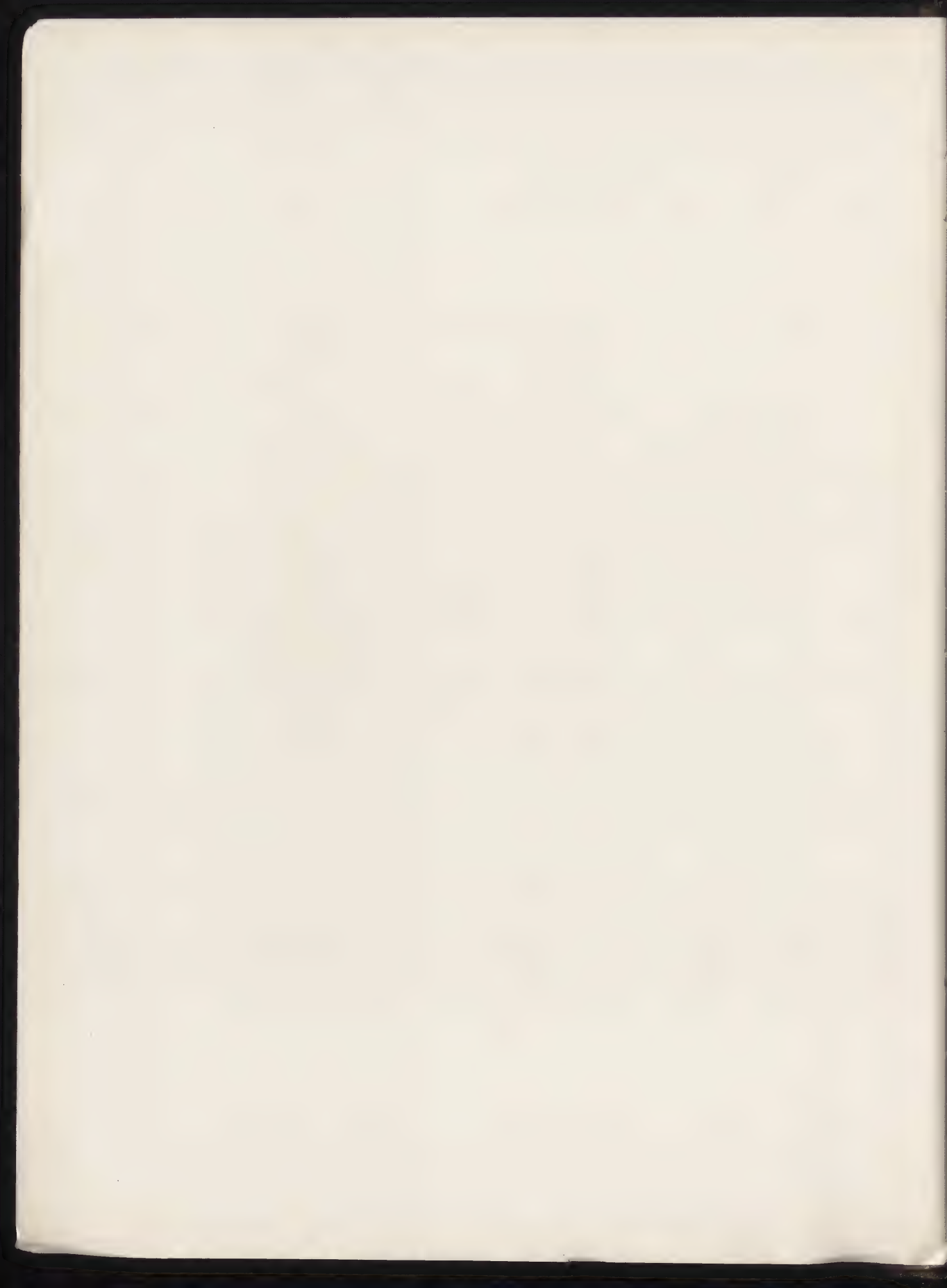
He there entered Gleyre's Atelier, the largest in Paris at that time, and which readers of *Trilby* will remember from Du Maurier's graphic descriptions. He passed the examination, and became also a member of the *École des Beaux Arts*. He spent three years of close study, drawing at the Beaux Arts and painting at Gleyre's, and then passed a winter in Rome, studying at the British Academy, returning to America with well-filled portfolios.



QUIÉTUDE  
By Daniel Ridgway Knight  
Copyright 1900, Manzi, Joyant & Co.



AMERICAN PAINTINGS  
Plate Five





Knight then took a studio in his native city, Philadelphia, painted portraits and *genre* pictures, and also conducted a class of lady pupils. About this time he married Miss Rebecca Morris Webster, and resolved to bend every energy toward compassing another period of study in Europe. He fortified himself for this undertaking by securing a number of orders for pictures from prominent Philadelphians, and with the funds for a possibly extended residence abroad in view, he and his young wife set forth and reached Paris in 1871, when the city was still suffering from the effects of the Commune.

The brilliance and gayety of the capital, however, had little attraction for Knight, or perhaps he was too wise to yield to the charms and distractions of Parisian studio life. So, shortly after the birth of his eldest son, in 1873, he moved with his family to Poissy, a pretty, picturesque town on the banks of the Seine, where lived the great French artist Meissonier.

An acquaintance was made with Meissonier, which ripened into a warm friendship, and ever afterward Knight acknowledged the French painter as his master, and did much of his work under his direct supervision.

No struggling artist ever had a kindlier and more helpful mentor. The relation of adviser and pupil began from a chance scrutiny of some of Knight's summer sketches by Meissonier, who admired them, but frankly pointed out their elements of weakness. The French master suggested that if Knight would remain in his vicinity,



SUMMER EVENING

By Daniel Ridgway Knight

Copyright 1898, Boussod, Manzi, Joyant & Co.



JULY MORNING

By Daniel Ridgway Knight  
Copyright 1899, the Artist

and would devote himself to the painting of a large picture of local scenery, he would give him his "conseils." It was under these circumstances that the "Lavenses" was commenced, and it was under Meissonier's guidance that it was executed. This picture was Knight's first great success. It was exhibited at the Paris Salon, and was bought by F. O. Matthiesen, of New York, in whose collection it still hangs.

Good landscapes, good models, and good advice from his neighbor, Meissonier, soon banished all thought from Knight's mind of ever returning to

his Paris studio and associates. He openly avowed the great French painter his master, and even after success had crowned his efforts was accustomed to go to him humbly for counsel on all occasions, both in the selection of his subjects and in the execution of his work.

In a sense it was a new world for Knight, and one in which he took supreme delight. The charming scenery along the Seine has few equals from an artist's standpoint, and Knight reveled in its beauties. He chose all his models among the peasant-girls from the suburbs of Paris, who, by the way, are very different from those made familiar to the public by Millet and Bréton, being of a brighter and more refined type, which is due, doubtless, to the neighboring city.

Knight's boyhood experience now stood him in good stead. It had inculcated habits of industry; and now that he was pleasantly settled in a painter's paradise, he was an indefatigable worker. Picture followed picture, each apparently adding to the success of its



predecessor. "The Vintage at Chanteloup," "The Harvesters' Repast," "The Water Carrier," "Une Halt," "After Breakfast," "Un Deuil," "The Portionless Girl," "The Gossips," "The Inventor," "Burning Brush," "Potato Harvest," "Hailing the Ferry," "The Shepherd and his Friends," "The Idler," "First Sorrow," "Crossing the Brook," "The Declaration," "Spring," "Le Soir," were produced in rapid succession, and were all exhibited at the Paris Salon. They all represented scenes of Poissy and its neighboring villages.

Those familiar with Knight's paintings will recognize in them a sort of family resemblance, due to likeness of models and similarity of landscape backgrounds. Reference to the accompanying reproductions will give a fair idea of the character of his work. His peasant models are sufficiently alike to be sisters, his gardens are all rich with the flowers for which Poissy and its environs are famous. And it is the exceptional picture in which one does not catch a glimpse of the broad stream of the Seine winding its course through the valley.

In a word, Knight recognized the artistic value of his peasant-girl models and of the scenery in which he found himself, and after his first successes was politic enough—one might almost say courageous enough—to duplicate his canvases, with only such modifications as were necessary to differentiate the pictures without destroying the family likeness. In general, his pictures are all beautiful bits of scenery, giving opportunities for the finest effects of the landscapist's art,



LA BERGÈRE DE ROLLEBOISE  
By Daniel Ridgway Knight



with one or more of his pet-girl models in the picturesque garb of the neighborhood in the immediate foreground, so as to give an equal opportunity for artistic portraiture.

Bright of color scheme, happy of conception, and skillful of execution, they are preëminently the type of pictures that please, and one is forced to recognize in their similarity, not a paucity of ideas or a limitation of artistic ability, but a shrewd perception of popular taste and a consistent adherence to a fixed policy.

As the number of canvases increased, however, Knight himself felt the need of variety. He had not exhausted the landscape possibilities of Poissy and its vicinity, but he decided to move farther down the river, still keeping the comfortable studios in his Poissy château, a large, rambling, picturesque Louis XIII. building, of which

he had become the owner, and which he had taken great pleasure in filling with a well-chosen collection of rare old furniture, tapestries, and bric-à-brac. Rolleboise, a tiny village between Nancy and Vernon, afforded the variety the artist desired, and thither he went with his eldest son, Aston.

Half Rolleboise is on the bank of the Seine and the other half is on the hillside. Midway between the upper and lower parts of the town Knight secured a house, with a fine garden, and built himself a studio. The Seine makes one of its great bends just in front of the house, and from the studio one commands a



THE IDLER  
By Daniel Ridgway Knight

view of the far-stretching plains, dotted here and there with woods that change their garb from green to russet with the seasons. The Poissy château has since been regarded as home, and the Rolleboise house as the workshop, in which, of course, the main occupation is the production of pictures, varied only with fishing, rowing, shooting, and sailing, in which Knight delights, as a relaxation.



THE SHEPHERD AND HIS FRIENDS

By Daniel Ridgway Knight

Copyright, the Artist

Life in both establishments is simple and purposeful. Aston Knight, the eldest son, himself a landscape painter, is a constant companion of his father at Rolleboise, and the two are literally hermit artists. Mrs. Knight and the two younger boys visit them now and then for days or weeks at a time, and Aston and his father occasionally abandon their work for a month's residence at Poissy.

In this way "La Bergère de Rolleboise," "A Summer Evening," "On the Terrace," "The Gardener's Daughter," "Curiosity," "July Morning," and "Quietude" were painted in the Rolleboise retreat. They are all Salon pictures, and among the most popular of Knight's canvases. Here, too, were produced many of his less important compositions. Rarely have any of his pictures been exhibited except at the Paris Salon, owing to the fact that most of his larger canvases have been sold as soon as exhibited at the Salon, and many of his minor works have been engaged before they were finished.

One usually lives contentedly and happily where successful occupation begets honors and easy circumstances, and while it is to be regretted that Ridgway Knight has laid himself open to the charge of becoming a voluntary exile from home and home inspiration, one can scarcely wonder at the fact that he has thus prolonged his foreign residence for upward of thirty years. His Poissy château is an ideal home and his Rolleboise studio an incomparable workshop.

At the Paris Salon he was awarded an "honorable mention" and a gold medal; at Munich he won a gold medal; at the Paris Universal Exhibition of 1889 he carried off the second medal; he was honored with the Cross of the Legion of Honor in 1889 and the Cross of the



Order of St. Michael of Bavaria in 1892. In addition to these honors, he was awarded a Columbian Medal at Chicago in 1893; second medal at Antwerp; and Grand Medal of Honor at the Pennsylvania Academy of Fine Arts at Philadelphia. He glories in the fact—as many will frankly admit he has a right to—that he is



ON THE TERRACE AT ROLLEBOISE

By Daniel Ridgway Knight

Copyright, Braun, Clement & Co.

a painter of popular pictures, in which happy conceptions successfully worked out meet public approbation and command public patronage.

Knight, moreover, is not one of the painters who is unknown in his own country. Several of the leading museums in the United States are now in possession of pictures painted by him. The Pennsylvania Academy of Fine Arts has his "Hailing the Ferry"; the Milwaukee Museum has "The Shepherd and his Friends"; the Brooklyn Museum has his "La Bergère de Rolleboise," and the Union League has his "Summer Evening." All these pictures, and many another, have been made known to the public by engravings and other modes of reproduction. Most of the pictures herewith reproduced are new





THE GARDENER'S DAUGHTER  
By Daniel Ridgway Knight



AMERICAN PAINTINGS  
Plate Six





AFTER BREAKFAST  
By Daniel Ridgway Knight

to the American public, having been made from photographs forwarded direct from Poissy.

The popularity of Knight's pictures has made his canvases in demand by publishers for reproductive purposes. Most of the accompanying pictures, it will be noticed, are copyrighted by leading art concerns, and thousands, possibly hundreds of thousands, of fine reproductions of them have been bought by people who could not afford to indulge in the luxury of the originals.

The artist is still in the prime of life, and with his energy and indefatigable industry it is safe enough to predict that art lovers may reasonably expect many another canvas from him as happy in conception and dainty in execution as those enumerated. The broad sweeps of the Seine have not all been explored, nor have all the picturesque nooks and corners about Poissy and Rolleboise been painted. And if, perchance, the pretty peasant models made famous by Knight's canvases should age perceptibly, one would pardon the artist, and even abet his persistence, if he were to induce younger sisters, or perhaps daughters, to step into their wooden shoes and pose in their cast-off garments.

HAROLD T. LAWRENCE.



## WHYS FOR ARTISTS AND ART LOVERS

Why is it that we prize as art treasures the commonplace products of a former day?

Jerome K. Jerome says in "Three Men in a Boat": "All our art treasures of to-day are only the dug-up commonplaces of three or four hundred years ago." I wonder if there is real intrinsic beauty in the old soup-plates, beer-mugs, and candle-snuffers that we prize so now, or if it is only the halo of age glowing around them that gives them their charms in our eyes. The "old blue" that we hang about our walls as ornaments were the common, every-day household utensils of a few centuries ago, and the pink shepherds and the yellow shepherdess that we hand round now for all our friends to gush over, and pretend they understand, were the unvalued mantel ornaments that



the mother of the eighteenth century would have given the baby to suck when he cried. Will it be the same in the future? Will the prized treasures of to-day always be the cheap trifles of the day before?

That china dog that ornaments the bedroom of my furnished lodgings. It is a white dog. Its eyes are blue. Its nose is a delicate red, with black spots. Considered as a work of art, I may say it irritates me. But in two hundred years' time it is more than probable that that dog will be dug up from somewhere or other, minus its legs, and with its tail broken, and will be sold for old china and put in a glass cabinet. And people will come around and admire it. They will be struck by the wonderful depth of color on the nose, and speculate as to how beautiful the bit of the tail that is lost no doubt was. Our descendants will wonder how we did it, and say how clever we were. We shall be referred to lovingly as "those grand old artists who flourished in the nineteenth century, and produced those china dogs."

Why is it that we take certain colors to mean certain emotions?

Probably from innate race perception or intuition. When one has the "blues," it is not the blue of the summer skies which throws a flood of delightful harmonious color all over the landscape, but the more somber tint of indigo. The old masters usually painted Christ in a blue robe, and in the East, from which the wise men came, blue is considered one of the colors most potent in its influence for good. Why do we associate red with warm, passionate love, white with inno-

cence and purity, green with envy, black with death, purple with royalty? etc.

These ideas, like folklore stories, have a meaning, an underlying cause for being other than that of accidental selection. White, for instance, is the union of all nature's colors. It is the apex of the pyramid, and represents purity, because while it contains all nature's forces it has returned to the primeval state of union with the highest. White is creation, black is destruction. One represents the highest type of love, the other the opposite pole. The first manifestation was brought forth from chaos by love. Life is but differentiated love. Even chemical affinity is but the attraction and repulsion inherent in the atoms or units forming substances.

With our necessarily narrow view of life, which is so limited because our senses only take in a few of the millions of different vibrations going on continually around us, we fail to perceive the relation between things. Thus, while we instinctively associate a color with a quality, we can give no material reason for the association.

Why is it that America has developed no eminent painter of children?

It is the French artist who has heretofore given the best expression to child life. Not that Frenchmen are more imbued with philoprogenitiveness than anybody else. Their drawings of baby life have always been delightful. Many are the albums published in Paris all devoted to childhood, and charming they are. In England there have been Kate Greenaway and Walter Crane, and both have drawn young life in a happy and somewhat conventional manner. The subjects delight the children themselves and the fathers and the mothers.

Broadly speaking, we have no artist in the American school who can be called a painter of children. There are perhaps a good many who have painted some charming portraits of children, but none who have been so fascinated with the subject that they have made children



EMBROIDERED SAMPLER  
One of the Worshipped Relics

and child life a specialty. The French, on the contrary, have a man whose extraordinary talent, combined with his love for and his insight into child character, has enabled him to produce quaint but beautiful pictures filled with little children with all their childish gestures, poses, and costumes. Boutet de Monvel is not only an illustrator, but a painter of note. America has been favored by having the privilege of seeing a collection of the work of this master. His children are always childlike and sweet, and are executed with infinite



THE FAIRY-TALE  
By Boutet de Monvel

pains, each pattern or plaid of the clothing being worked out without monotony or apparent effort.

Why is it that art lovers become enthusiasts over purely decorative work?

The poster fad has had its day—that is, the acute stage has passed, and all that is left of it is its effects on the mechanical and decorative arts. These have been widespread, and to a certain degree have proved beneficial. Simplicity of effect and broad impressions of things Japanesque in treatment are some of the results of this art of which the late Aubrey Beardsley and Mucha, of Paris, are two of the principal apostles. Beardsley was grotesque in his work; Mucha has a much more artistic sense of the picturesque. Some of the posters of this latter artist are extremely beautiful, his manner of treating hair and drapery being original and decorative. His sense of color harmony is delicate and captivating, and this, combined with





SUNSET IN TIPPERARY  
By Seymour Haden  
Courtesy of Albert Roullier





a keen feeling for form and a painstaking search after good drawing, place him in the front rank among artists in his line of work.

In our modern civilization it is the man who can originate something distinctly new and striking who pushes to the front. This is particularly true in pictures and designs made for reproduction. There are so many skilled draughtsmen that that quality in itself forms no special recommendation, but the man who has a new and novel idea in a pictorial way can always find a market for his work.

In a word, the reproduction of nature is not the end of art; if it were, the photograph would be superior to a drawing, which is manifestly not true. Impressionism in literature is the art of representing a great deal with very few words. A sonnet of Shakespeare does not give you nature; it gives a certain impression, which impression originally came from nature, of course. That is art.

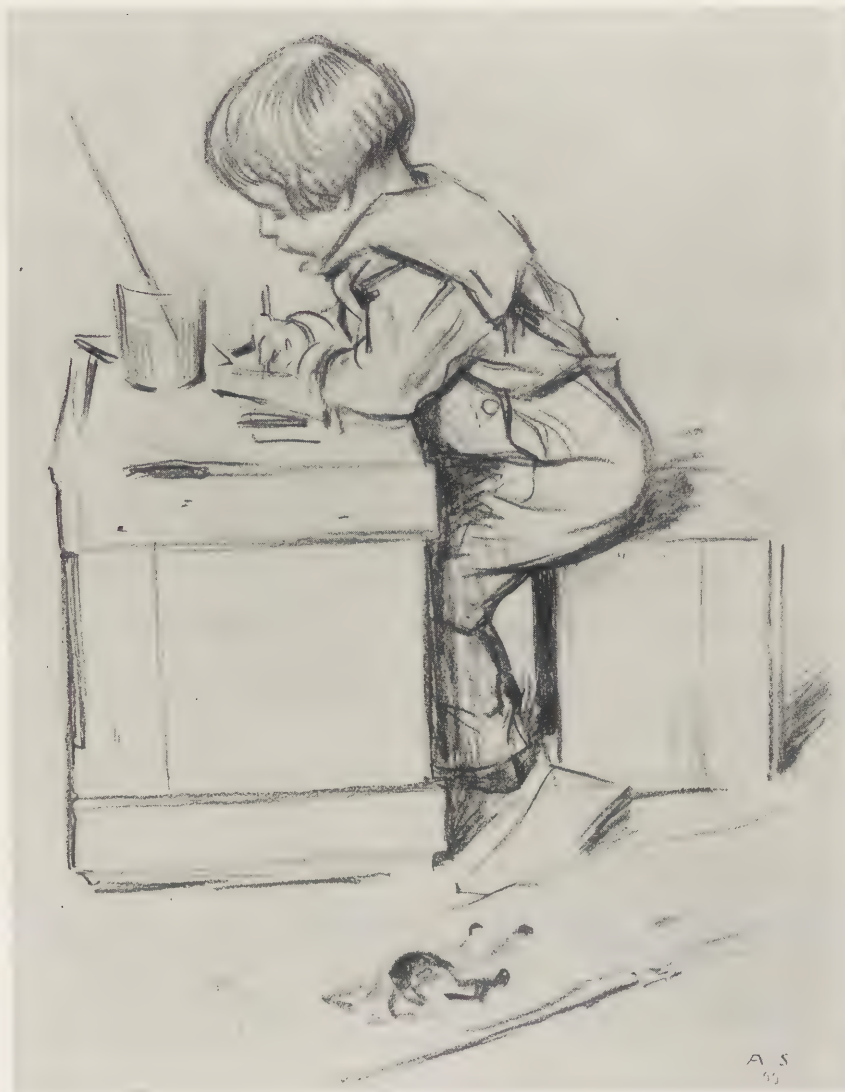
Why is it that so few people who study art attain anything like distinction?

Many students seem to imagine that to study a thing is similar to taking capsules at stated intervals—that it does not matter what is done meanwhile. The truth of this statement is seen in the way they speak of study. They “take” or are “going to take” or have “taken.” And usually it is as medicine and desire has had nothing to do with it, unless it was a desire to make the capsule as sweet as possible. To study a thing you must think it, you must dream it, you must live it and love it, but you cannot “take” it—it is too large; internal complications will result which may be serious. It won’t digest, and you will always remember it as something you had too much of and that it made you very sick. That result in itself would not be such a serious thing but for the fact that you are apt to think of Shakespeare and Michael Angelo and all the rest as being men of most extraordinary powers of digestion, capable of resisting any amount of nausea.



DECORATIVE POSTER  
By B. Ostertag





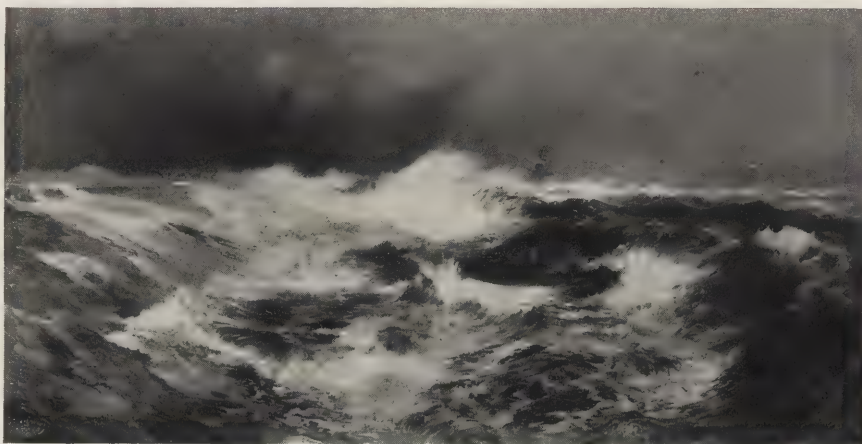
THE YOUNG ARTIST  
By Albert E. Sterner

It is interesting to study human nature in a place like Paris and under conditions like those surrounding the student of art in that city. It is not difficult to pick the winners as a rule. Those who think and live their art and those who, like weathercocks, turn with every passing breeze of sensation. The man who is destined to arrive

has as his central thought the expression in material form of some of his thoughts and experiences. Everything in life, every idea passing through his mind, is referred to his master thought and examined under the light of his searching mind.

The fitful ones come and go; some start with all the enthusiasm of youth, and ere long some enticing new experience presents itself—a wayside flower, the will-o'-the-wisp of pleasure; early habits of untrained thought assert themselves; the garden has too many weeds, grown so rank that it is impossible to separate them from the newly planted and ill-tended flowers. The flowers in this case usually die from neglect, and the gardener makes a bouquet of what is left, some of which he loves because their perfume brings forgetfulness.

JOHN B. LONGMAN.



STRANDED SHIP ON EASTHAMPTON BEACH  
By Thomas Moran



VIEW NEAR ALBRIGHT GALLERY OF ART  
Pan-American Exposition

## FINE ARTS AT THE PAN-AMERICAN EXPOSITION

The fine arts exhibit of the Pan-American Exposition at Buffalo has the promise of being one of unusual significance and importance. It will be unique in that it will be Pan-American, and Pan-American exclusively. The art of the Old World will be excluded. Even the productions of those American artists who have become permanent residents of Europe will not be admitted. Whatever be its extent and merit, therefore, it will doubtless be the best display ever attempted of the promising and progressive art of the western world.

The wisdom of limiting the exhibit to the art works of the United States, Canada, and Latin America can scarcely be doubted. The world's fairs that have been held have, by their very nature, been colossal and cumbersome enterprises, in which the art of no one nation has been adequately represented. Perhaps the nearest approach to a fair national representation was that of France at the recent Paris Exposition. Certainly at the Columbian Exposition of 1893, at Chicago, and the Centennial Exposition of 1876, at Philadelphia, American art was in a large sense subordinated to the art of other nations, and did not command the attention or receive the praise that it deserved.

By the very policy of these enterprises, the strong, hopeful art of the New World, with its present-day attainments and its promise, was placed under the shadow of the art of the Old World, with its splendid traditions. As a consequence, few visitors, perhaps, carried



away any adequate idea of the progress made on this side of the Atlantic in painting, sculpture, drawing, etching, engraving, and architecture.

For the first time in the history of the United States, the artists of Pan-America will be given an opportunity at Buffalo to exhibit their best works and demonstrate that it is not necessary to ransack the galleries and ateliers of Europe to make a creditable display. This policy of limitation and exclusion was not adopted in deference to American artists, and is not to be construed as an effort to screen American art from the critical comparison that is provoked by international exhibitions. Young as it is, American art has little to fear from such comparison.

The Exposition is not planned as a world's fair, but primarily as an exhibition of American achievement. To admit into the fine arts department, therefore, the art products of Europe would be essentially out of keeping with the character of the enterprise. It would be



ALBRIGHT GALLERY OF ART  
Pan-American Exposition

little more than to create a special attraction, a sort of artistic sideshow radically different from the other departments of the Exposition. Desirable, therefore, as a great aggregation of art productions from all over the world would be as a special feature, there was unanimity of opinion that a line should be drawn on strictly American art works, as in the case of textiles, machinery, and other products.

This decision, which is but an element of consistency of plan, can have only one result. Leaving a clear field to the American art workers, it will unquestionably make possible the finest and most extensive exhibition of purely

American art productions ever offered to the public. Some idea of what may reasonably be expected may be gleaned from the fact that at the Paris Exposition of 1900, which has just closed, the exhibition of fine arts made by the United States was universally conceded to be the best made by any foreign nation. Even the French people themselves frankly acknowledged that it was second in rank only to

their own, and the International Jury of Awards, composed of artists from France and all the great exhibiting countries, gave more medals to the artists of the United States than to those of any other foreign country. Great Britain, Germany, and even Spain and Italy, whose art was venerable before the first puny efforts at



CORNER OF STADIUM  
Pan-American Exposition



PROPYLÆA  
Pan-American Exposition

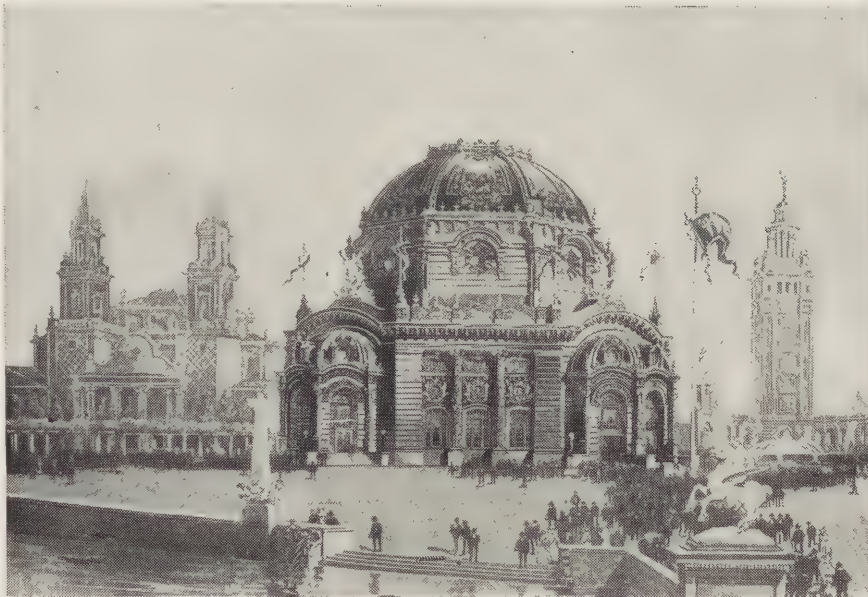


artistic productions were made in America, ranked below the United States.

This fact alone is significant, and it doubtless had its influence, apart from any consideration of consistency of plan, in determining the promoters of the Exposition to exclude all foreign art works. In their opinion, it needed only some great exhibition of American art to dissipate the prejudice existing among Americans against their own artists, to establish the value in their own eyes of American works of art, and possibly to lay the foundation of an American institution comparable with the Paris Salon of France and the Royal Academy of England.

In view of the unquestionable merit of much of the art work done by Americans of the present day, and of the fine outlook for the growth of artistic culture and for a greater patronage of native artists, if the Pan-American Exposition should lead to the establishment of such an institution as an American Salon it will have done an incalculable service to American art.

The decision made to limit the exhibit to American works will in no sense give it a sectional character, since space will be allotted to each state, province, colony, and country in the Western Hemisphere. No artist of Pan-America will be barred, provided only his work has sufficient merit to pass the jury. Any American residing



TEMPLE OF MUSIC  
Pan-American Exposition



abroad may submit his work, provided he retain American citizenship. Canada has many artists of acknowledged ability, and Mexico and the Latin-American countries have not a few. These will all be invited, and even urged, to make a representative exhibit. Americans have seen little of Canadian art, and practically nothing of that of Mexico and the Latin-American countries, and if a fair exhibit can be secured from these countries it will be more novel and probably more acceptable to the average visitor to the Exposition than an equal number of works secured from the Old World.

The exhibit of contemporary work will probably extend back as far as 1876. In view of the fact, however, that since that time there have been two or three pretentious exhibitions in the United States, special efforts will be made to secure as many as possible of the most notable works produced within the last decade. This, it will be remembered, has been the usual policy of expositions. The works of contemporary artists were given precedence at the Paris Expositions of 1878, 1889, and 1900, and also at the Chicago Exposition of 1893.

At the Paris Expositions of 1878, 1889, and 1900 there were small retrospective exhibitions of the work of French artists only, and at Chicago, in 1893, there was an unimportant collection representing the productions of early American artists. If present plans are carried out, there will be a more extensive retrospective exhibition of Pan-American art work at Buffalo than ever before attempted.



VIEW FROM BALCONY OF CASINO  
Pan-American Exposition

This retrospective exhibition will include the most notable works of such men as Copley, Gilbert Stuart, and the other celebrated American painters of the beginning of the nineteenth century, coming down by decades to the present time. The retrospective survey, however, will naturally form but a small part of the exhibition. The galleries for the most part will be filled with strictly contemporary work, in the securing of which a systematic plan will be followed. In an official statement recently issued, the directors of the exhibit said:

"In making up the exhibition of fine arts, the plan to be followed is to secure the most representative and excellent works that have appeared within the last twenty-five years, particularly within the last decade. The owners of such works, whether they be private individuals or public institutions, such as the art museums of the United States and other Pan-American countries, will be asked to lend them.

"A circular will be sent to directors of institutions requesting their coöperation, and a circular will be sent to the artists themselves asking them to name what they consider their best works, and to give the names of the owners, with their addresses. As the opening of the Pan-American Exposition will come at a time when about all of the important annual exhibitions of art will have been held, it will be possible to secure some of the best works produced within the twelve or fifteen months preceding the opening of the Pan-American.

"The fine arts exhibit will be divided under the following groups: Group 1. Paintings in oil, water-color, pastel, and other recognized mediums; miniatures, cartoons. Group 2. Sculpture, including medals and cameos. Group 3. Drawings, etchings, engrav-



CORNER OF PAVILION, MACHINERY BUILDING  
Pan-American Exposition

ings, black and white or monotint paintings in oil or water-color. Group 4. Architecture. All works in all classes must be original productions. No copies of works of art, whether executed in the same mediums as the originals or in different mediums, will be accepted."

Every precaution will be taken to keep out works of an inferior character. The standard of admission will be put exceptionally high, since it is desired that the exhibition shall be thoroughly representative of the best attainments of the artists and sculptors of the Western Hemisphere.

Plans for the detail work of the Exposition are now being



ETHNOLOGY BUILDING  
Pan-American Exposition

perfected by an executive committee made up from the committee on fine arts and the art committee of the Board of Woman Managers. The committees of selection will be made up of prominent artists and art critics, and the places where works offered for the exhibition may be sent for inspection by the committees of selection, together with all the other necessary information, will be duly announced. All awards will be made by jurors at the same time that awards are made in other departments of the Exposition.

The promoters of the Exposition are fortunate in their choice of a Director-General for the fine arts department, in the person of William A. Coffin, who is well known both as a painter and as an art critic. He has the knowledge requisite for the position he holds, and has also had no inconsiderable experience in the management of art exhibitions. With him are associated as the art committee of the Pan-American, which will have special charge of the fine arts



exhibit, J. J. Albright, T. Guilford Smith, William G. Cornwell, Willis O. Chapin, Ralph H. Plumb, Carleton Sprague, George P. Sawyer, William A. King, and L. G. Sellstedt. These men are all enthusiasts in the matter of American art, and it is safe enough to predict that they will give their best services to the Exposition.

As in the case of Paris, Buffalo will be the gainer by the Exposition, since it will inherit from it one of the finest art buildings in the country. The structure, of which a picture is given herewith, is the gift of Mr. Albright, one of the fine arts committee, and will cost approximately four hundred thousand dollars. The citizens of Buffalo have already raised one hundred thousand dollars for the permanent maintenance of the gallery after the Exposition. The building will occupy an almost ideal site in Delaware Park, on an eminence overlooking the park lake. It is about a third of a mile from this point to the main court where most of the Exposition buildings are located.

The gallery, which is now under construction, is of the classic Greek style of architecture, and is of pure white marble, two hundred and fifty feet in length by one hundred and fifty feet in width, the principal façade looking toward the east. The eastern and western façades show rows of fine columns, and a semicircular colonnade

forms the central figure of the western front. The extreme northern and eastern ends of the building have broad wings, which will be reproductions of famous architectural works of ancient Greece. The highest point of the building is only forty-five feet above the ground, but its superb location will obviate anything like a squatty



TROPICAL COURT  
Pan-American Exposition



PARK LAKE  
Pan-American Exposition

appearance. The Erechtheum of Athens served as an inspiration for the architects, and the portico of that structure, famous for its caryatides, will be one of the works to be reproduced in the Albright gallery.

The contour of the ground lends itself admirably to artistic treatment. The principal approach to the building will be by a broad

and exceptionally fine flight of steps. The ground in the immediate vicinity of the structure will be terraced, the terrace walls being of heavy granite blocks. The adjacent portions of the park will also be beautifully decorated with statuary, fountains, and floral displays. It has been a constant source of regret to those who carried through to such a successful end the Chicago Exposition of 1893, that its art building, the finest structure in the so-called White City, was simply a brick building, cased with staff, and the promoters



ELECTRIC TOWER  
Pan-American Exposition

of the Pan-American Exposition are to be congratulated that one of their members was public spirited enough to provide the necessary means for a permanent building.

KATHERINE V. McHENRY.





THE PHILISTINE  
By W. B. Dyer



ARTISTIC PHOTOGRAPHY  
Plate Six





## SUGGESTION IN DRAWING

"It is far more difficult to be simple than to be complicated, far more difficult to sacrifice skill and cease exertion in the proper place than to expend both indiscriminately," said John Ruskin; and his words voice a principle against which even many experienced artists are prone to sin. At what point in the elaboration of a drawing shall one forswear detail and leave a dot, the hint of a line, or even white paper, to tell forcefully a simple pictorial story which over-elaboration might confuse or ruin?

This is a mooted question, which perhaps few professional artists would undertake to answer, but it is one of importance, since on its determination depends much of the effectiveness of a finished work. Shall one with the old Dutch painters count hairs, plat wrinkles, and enumerate leaves and grass-blades; or shall one respect the intelligence and cleverness of the spectator and leave imagination to fill in the minutiae that are only suggested?

In literature it is deemed an affront to the reader to take a page to narrate what could be hit off in a word. Is it not an affront to the picture-lover to work out laboriously with a network of lines what could be suggested to the mind by a single line?

A line-drawing, strictly speaking, cannot by any stretch of imagination be considered as an absolute reproduction of nature. Only distance and direction can be accurately represented through the medium of line. In a word, whatever other power of expression is possible in line must be through suggestion and not representation.

The Japanese have realized this fact, and have solved to their satisfaction some questions in art that are still puzzling the brains of many artists in other countries. By carefully avoiding in their



THE SHOE  
By F. Holme

line-drawings any attempt to render light and shade, they have reduced line-drawing to what might be called a working basis, and the cleverness, the delicacy, the power of the better class of Japanese work have made it a study in principles for occidental nations.



MISTRESS K., ETCHING  
By F. Holme

In nature, form is made manifest through the medium of light and shade, and in drawing it can be clearly expressed by means of simple outline. Starting, therefore, with outline as a basis, and considering a line as merely a conventional way of suggesting a boundary of a mass of tone or the outer edge of a form, it is pos-



sible with lines alone to suggest what in nature would be seen in masses of light and shade.

Differences in texture, the size of various objects in relation to one another, the complex expressions of a human face, the aspects of nature under different atmospheric conditions—in fact, an almost endless range of subjects—fall within the possibilities of line-drawing. To the student of line-work it is the manner in which each individual line is handled to make it tell its own part of the story that makes the chief charm of a finished drawing.

The fact that lines and words are both used as mediums of expression makes it easy to illustrate this point by referring to two well-known writers whose literary style is so marked and individual that the difference in their handling of their special medium of expression can readily be seen. In their manner of telling a story, no two authors could differ more widely than Zola and De Maupassant, although the result aimed at by each is essentially the same—the illustration of the effect of some deep human passion.

Zola leads the reader to an intimate knowledge of the inner life of the characters he describes by a cumulative description of the multitudinous details of their daily lives in such a way that under this mass of detail the imagination is overpowered with a sense of the reality of the characters and incidents. When the book is finished, the reader carries in his recollection the feeling of having viewed these incidents with his own eyes and of having lived among the scenes described.

De Maupassant's method is almost entirely the reverse of this. Instead of an overwhelming mass of detail, he paints with a few well-chosen words a picture just as real, just as intense in feeling, and one might say, just as full of detail, from the fact that so much is merely suggested.

As individual illustrations of the power of suggestion in literature, one may further cite two notable novels that a few years ago had a wide vogue in English-speaking communities, "Robert Elsmere," by Mrs. Humphry Ward, and "The Story of an African Farm,"



PENCIL SKETCH  
By F. Holme



THE CURTAIN, ETCHING  
By F. Holme

by Olive Schreiner. The former is a long-drawn-out, labored presentation of a religious problem, in which the author jealously reserves the right to describe every emotion, record every thought, analyze every feeling, argue to the finish every pro and con, and reason from premise to conclusion everything about which a question could be raised. Despite the power of the book, one feels on laying it down that he has struggled through a painstaking, logical Unitarian tract.

Olive Schreiner's book, on the other hand, is cast on the line of suggestion. She hints at more than she tells in detail. Her pictures are clear-cut, her descriptions are terse and forceful, her situations are dramatic and telling. In reading the book, one feels inclined every now and then to lay it aside and let thought or imagination take up the thread where the author wisely drops it, and round an epigram into a sermon, or elaborate an outline into a finished picture. Literature has few more remarkable chapters than that in which the little boy builds him an altar of cobble-stones, puts on it his mutton-chops as a meat-offering to God, reverentially bows his face in the sand, and waits for the Deity to come and take his offering, only to find on raising his head that the Lord has not come, but that the sun has tried the fat out of his mutton-chops. This incident, briefly and picturesquely told,

has more point and conviction than a volume of German theological argument.

These examples represent the methods of literary artists of the highest rank. Every student of literature—and every student of art—who is interested in style and the use of mediums of expression will find profit in a careful study of the instances given.



STUDY  
By F. Holme

The artist who works in line can find among the world's masters line-draughtsmen equally great and equally diverse in their methods. Menzel, a German, and Hokusai, a Japanese, might almost be said to parallel Zola and De Maupassant, just referred to. Each of these masters knows not only the power that lies in repetition, but the power that lies in selection and omission. Each knows how to subordinate the details to the mass, to reduce a mass of tone to its essential accents, to "boil it down," if one may use the phrase, to a few lines



and accents here and there, and to indicate a movement of a figure with a single sweeping stroke.

One may be pardoned for again reverting to John Ruskin, than whom art has never had a more acute critic. Says he: "We shall consider those pictures as conveying the highest ideas of power which attain the most *perfect* end with the slightest possible means;



DREAMS, PENCIL DRAWING  
By F. Holme

not, observe, those in which, though much has been done with little, all has not been done, but from the picture in which *all* has been done and yet not a touch thrown away. The quantity of work in the sketch is necessarily less in proportion to the effect obtained than in the picture; but yet the picture involves the greater power if out of all the additional labor bestowed upon it not a touch has been lost."

It was pointed out in a recent issue of BRUSH AND PENCIL that an etcher who speaks strongly must speak concisely, significantly, rapidly; that half the beauty of an etching is in its suggestion; that no highly worked-up plate has the charm of one which leaves full



THE CRITIC  
By F. Holme







play to the imagination. The same is true of every class of line-drawings.

The artist who tells little and suggests much virtually challenges the intelligence of those who view his productions, and the challenge is relished. There is a sense of power in the ability to express an idea by a few strokes of the pen or pencil, and the person who studies a picture thus produced feels a pleasure akin to that experienced by the artist who made it. We enjoy an epigram from its conciseness of expression and aptitude of phrase. A drawing executed with due regard to suggestion is virtually little more than a pictorial epigram, and we enjoy it for the same reason that we enjoy a verbal epigram.

The legitimate use of line in drawing is governed by a few simple principles. As the first appeal a picture makes is to the sense of sight, the effect of lines upon the eye is the first point that must be considered in order to properly appreciate or understand the purpose of lines when used as a means of pictorial expression. The natural tendency of the eye is to follow the direction of a line, while a mass of tone will attract and hold the attention.

A drawing made in pure outline is always more or less monotonous and empty. The eye, like Noah's dove, which returned because it found no place to rest, finds no point to hold it in an outline drawing. A mass of black or gray would supply the missing element and serve to complete the composition.

As a result of this, the decorative possibilities of line and mass should be considered first of all in every linear composition. Simple arrangements are more pleasing to the sense of sight, because when a composition is confused or complicated the eye is disquieted and repelled rather than attracted. Harmonious composition is just as necessary in a picture intended to be printed on a page as in a mural decoration.

In pictures intended to be used in connection with type-matter, the



MISS P., ETCHING  
By F. Holme



MISS L., LITHOGRAPH  
By F. Holme

size and shape of the page and the style and arrangement of the type must be considered by the artist from the very first sketch. The illustrator should familiarize himself with the make-up of a printed page, just as the artist who designs a mural decoration should be familiar with the architectural characteristics of the building it is to adorn.

Any picture intended to be viewed at less than arm's-length should be small enough and simple enough in arrangement to allow the eye to take it in at a glance. In pictures of this kind—and all illustrations and nearly all engravings, prints, etc., would come under this class—directness of execution is usually a pleasing quality. A simple arrangement of masses and the elimination of all unnecessary and confusing details are two points

that are of the highest importance in all black-and-white drawings, and where the drawings are to be made in line instead of tones, "the fewer lines the better" is a safe rule to observe.

The strongest reason for this is that the point is not as suitable a medium for tone-drawing as the brush. Pen and ink and the etching-needle are primarily implements for drawing lines, and they should not be forced to do work for which they are unsuited, and more especially in these days of process reproduction, when it is possible to reproduce anything by half-tone without the intervention of the wood or steel engraver to break the picture up into lines in order to form a "printing surface."

But these are technical considerations, and as such, no matter how important, they may seem uninteresting. They nevertheless emphasize the fact that the implement used by the artist, whether the etcher's needle, the painter's brush, or the sculptor's chisel, is the medium he uses to put his impression into tangible form, and that the possibilities of expression with this medium should be governed, in a certain way, by the rules of any other language.

The verbose story-teller who delights to embroider his narrative with gaudy details which have nothing to do with the point he wishes to illustrate, is familiar to everybody. Any one can easily find by running through his list of acquaintances some one person who

will serve to call to mind the disadvantage arising from a too liberal use of words. To say a thing and let it go at that is not easy. It requires a certain amount of courage, as well as self-restraint, to resist the temptation toward elaboration after the work has been



MISTRESS B., ETCHING  
By F. Holme

completed, and too many people, both in art and in literature, have yielded to this temptation, and as Bill Nye has expressed it, have "sandpapered the soul out of their productions."

The country editor who told the foreman when he came to ask for a short editorial to fill a space on a page, that he didn't have time to write a short one, knew what he was saying. He knew that the





PENCIL SKETCH

By F. Holme

say that in the etching or the pen or pencil drawing that is good for anything there are not blank spaces suggestive of lines that are better than the lines drawn, blank spaces more eloquent of power, mystery, beauty, than the details supplied?

FRANK HOLME.

art of condensation, being a matter of selection, requires not only time, but thought as well.

Carlyle, in one of his caustic criticisms on another writer's work, puts into words an idea that has doubtless occurred to many readers. He says: "There is a great discovery still to be made in literature, that of paying literary men by the quantity they do not write. Nay, in sober truth, is not this actually the rule in all writing; and, moreover, in all conduct and acting? Not what stands above ground, but what lies unseen under it, as the root and subterrene element it sprang from and emblemed forth, determines the value. Under all speech that is good for anything there lies a silence that is better."

To transfer the same thought to the realm of pictorial art, who shall



## STUDIES OF ART IN AMERICAN LIFE—IV

### IN NEGRO CABINS

To speak of the art side of negro life—and by this I mean not the life of the scattered freedmen, but the life of the negroes in the cotton-fields and canebrakes, on the plantations, in their Southern cabins—may seem like inviting a smile of incredulity. But it is nevertheless a fact that no race in the United States combines more fully the elements of artists in the best sense of the term than the negroes. And these elements of artistic nature, crushed almost into torpor, it may be, by oppression and servitude, manifest themselves in the most unexpected ways.

One of the closest students of the black men has said that they are born orators, painters, sculptors, musicians, and actors, whose talents have been dwarfed by the force of their unhappy lot. It is only occasionally that we find a Blind Tom attaining distinction in the music-halls, a Frederick Douglass on the rostrum, an Ira Aldridge on the stage, or a Henry O. Tanner in the studio. But the qualities that have made these particular men famous are natural characteristics of their race; and the cabins of plantation days, and of the reconstructed South, too, for that matter, are not without a genuine art life that needs but developing.

Speaking of the negro, J. E. Rankin, of Howard University, said: "The arts must wait with him, as they have waited with all races. But that in due time, in the higher flowering and fruitage which will surely come to him as he is more and more educated, as he commands leisure, as he has the means to expend and the time to use, these, too, will have their full share of his attention, I do not doubt."

The life of the negroes is essentially picturesque, and it is somewhat surprising that they have not been made more largely a theme for serious art. Certainly the race offers opportunities for artistic treatment that have been but scantily apprehended. Purpose books like "Uncle Tom's Cabin" have poorly represented their racial traits, and works like those of Joel Chandler Harris are calculated to emphasize the quaint and humorous side to the subordination of the higher and more serious. The conventional pictures of negro subjects, moreover, in which a slice of watermelon or a stolen chicken is an important feature, are caricatures savoring of wit and humor rather than faithful portrayals.

In a word, the artistic nature of the negroes as a race has been under the harsh spell of bondage, and as yet scarcely realizes that its

shackles have been stricken off; and the white man who has studied the slave and the freedman has scarcely recognized the rich artistic gifts with which nature has endowed the race. Alfred Tennyson, who admitted that the American colored artist whom he entertained at Faringford had alone caught the spirit of his "Lotus Eaters," and



THE CANE-FIELD

By Rudolf Eickemeyer, Jr.

From "Down South." Copyright, R. H. Russell

Carlyle, who felt piqued at the well-supported statement that Frederick Douglass had apprehended and given expression to his whole philosophy, are exceptional cases of judgment. The frank admission of the one and the anger-flushed cheek of the other are little less than tributes to the black man.

It is a strange, uncouth life, this life of the swamps and of the plantations; a narrow, sordid, shiftless life; one calculated to repel as well as fascinate the Northerner. Perhaps it is not a matter of wonder, after all, that those who have visited the negroes in their Southern haunts should have been prone to criticise or smile at rather than take the people seriously. It requires a more intimate acquaintance than most observers are willing to cultivate to see behind the outer manifest evidences of ignorance, indigence, and, too often,





NEGRO HUTS AT WILMINGTON  
By J. M. Falconer





indifference, the witness of latent abilities and of a spirit that struggles to break through the accidents of condition and environment.

No one, for instance, but a person brought up in the South can



AUNT MAHALIE'S PETS

By Rudolf Eickemeyer, Jr.

From "Down South." Copyright, R. H. Russell

appreciate the full significance of negro music. To others it is apt to be little more than a pleasing novelty. But the quaint old airs of plantation days, rich in their own peculiar melody, had and still have a peculiar charm. No music in the world is more replete with genuine sentiment, none is more pathetic and melancholy. Its essen-



tial burden is the *heimweh* which composers like Meyerbeer, Chopin, and Grieg have incorporated in their minor strains. It is a condition unconsciously embodied in an accent, and no people ever offered a more striking or touching scene than a group of plantation negroes voicing their flattened minor measures and accompanying the strains with rhythmic motions of their bodies.



CABE

By Rudolf Eickemeyer, Jr.

From "Down South." Copyright, R. H. Russell

The days of slavery are past and gone; but to-day even the negro songs written by Northerners, and designed to embody something of the sentiment of the old time, have a warm place in the hearts of the multitude. "My Old Kentucky Home" in cultured communities ranks with "The Last Rose of Summer" as an encore piece; and "The Old Folks at Home," with its plaint of the exiles from Suwanee River, is scarcely less rich in sentiment than "Home, Sweet Home," with its lament of Paine, the exile from home. In brief, the cabin-door concerts of the negroes

or the plaintive choruses that enlivened their work in the fields are genuine elements of artistic life, worthy of being recorded in song, in literature, and in art.

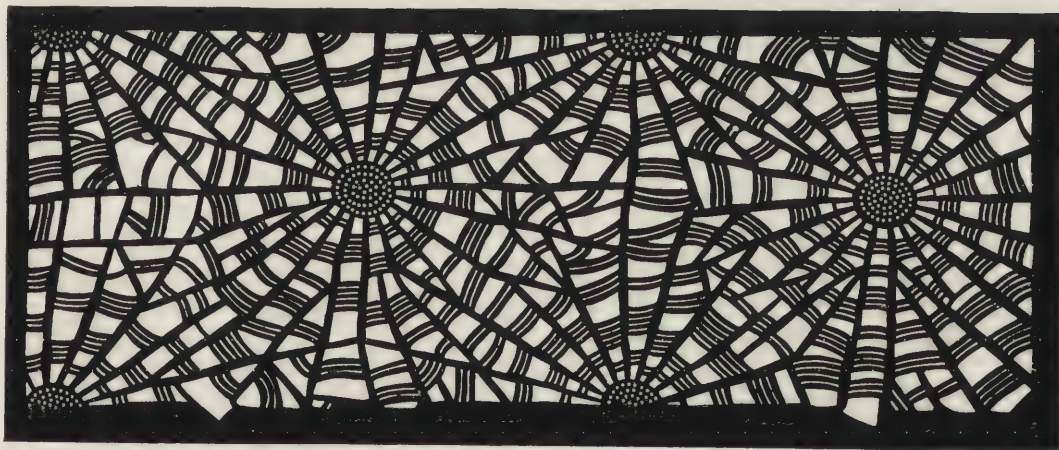
We are apt to forget in considering the attainments of negroes that there are some things in the line of æsthetics that, despite their ignorance and lowly condition, they have accomplished as no other residents of the United States have. In their folk-songs and folk-lore they stand preëminent. Indeed, theirs are the only folk-songs and folk-lore that we have. Stunted mentally and socially, as we are wont to think, without training in literature and music, the negro, as has been well said, has taken some of the melodies of his heart



No. 7



No. 8



No. 9

HAND-CUT JAPANESE STENCILS  
One Hundred Years Old  
Collection of H. Deakin





and sung them in the ear of the nations till they have listened entranced, some of these productions being just as genuine works of



THE OLD WELL

By Rudolf Eickemeyer, Jr.

From "Down South." Copyright, R. H. Russell

art as the lyrics of Burns—breathings, as it were, of soul-sorrowing humanity after consolation, after comfort and support.

And so with the legends and stories that form so important

a feature in cabin entertainment. They were gathered from no one knows where; they, for the most part, have a pathetic seriousness; and they are replete with shrewd native wit and wisdom. Around the lowly cabins in twilight the negroes were wont to gather and beguile the time into the hours of darkness in one another's company. Singing and story-telling, in which in their own peculiar way they were experts, were the arts most cultivated, and the manner in which they indulged their love of music and romance lent a touch of the picturesque to every group of negro huts. Sordid as might be the life, shabby as might be the environments, one could but feel that among the negroes of the Old South there was a genuine art life seeking to break over the barriers with which misfortune had circumscribed it.

This marked development of folk-song and folk-lore, resulting in so many a strangely assorted but happy gathering of the negroes, is the more remarkable from the fact that it is usually in northern latitudes, where people have to combat the rigors of climate, and where they are obliged to while away the long evenings by the fireside, that folk-song and folk-lore have been most cultivated. The negro's penchant for this sort of entertainment betrays a native love of art that sought expression on the easiest and most natural lines.

Perhaps if the negro had had less to do with the hoe and more to do with the brush and palette, he might have developed in his cabin home a pictorial art as unique and as striking as his music and his legends. Certainly the life of the negroes offers as rich opportunities for the artist as for the poet, the romancer, the wit and humorist. Rudolf Eickemeyer, Jr., in "Down South," has recently given us some snap-shots of negro scenes and characters that are remarkable, not less from their artistic character than for their suggestion of neglected opportunities. He has caught his subjects at apt moments, and has given us photographs of fine picture value that recall the old plantation days.

If the photographer can find serious, pathetic, striking art subjects in the cotton-fields, by the cabins, in the swamps, and in the lanes of the South, with the negroes alone as his characters, assuredly the artist, with his greater freedom of selection and elimination, could find ample and striking material for delineation. For the negroes of the Old South, despite the notoriety given them by their history, are to-day little known to the general public.

It has been said that the most inviting as well as the most accessible field of American romance is to be found in the old slave states, on the cotton, tobacco, and rice plantations. And the same is true, in a large measure, of art. It was and is a land of contrasts and contradictions, and in every phase of its life the negro, with his picturesque costume, his unique manners and customs, his superstitions, his fervor, was and is an ever-present character.

MARGARET M. HURLL.



LINEN-CHEST  
By Leonide C. Lavaron

## POSSIBILITIES OF PYROGRAVURE

Pyrogravure, while antedating civilization, is to-day really one of the youngest of the arts. It has many clever workers, but no great masters. Indeed, the commonly accepted narrow limitations of the art have made it rather the pastime of amateurs than the work of earnest professionals. Yet pyrogravure has possibilities, both in quality of results and in practical application, that few, perhaps, even of those who have devoted themselves to its pursuit, have recognized.

Examples of pyrogravure have been produced that entitle it to be classed as a fine art. True, the work by its very nature is comparatively coarse, and its color scheme is inevitably a monotony of sepias, but in the hands of a skillful operator the thermo-cautery is productive of surprisingly artistic effects, and it is somewhat surprising that it has not commanded the attention of more people of acknowledged ability.

Its durability, the richness of its warm sepia tones, its close approximation to the charming irregularities of line that characterize acid-etching, and its application to the depiction of almost everything that falls within the scope of line-drawing should have recommended it, one would imagine, to some of

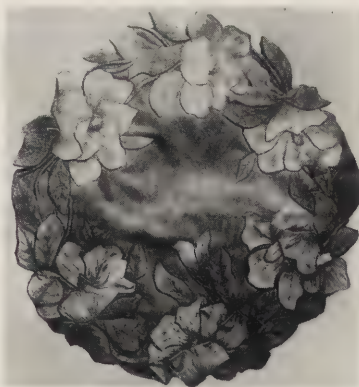


TABLE-COVER, APPLIED PYROGRAVURE  
By Leonide C. Lavaron





HALL-CHAIR  
By Leonide C. Lavaron

the masters who have won distinction by their drawings and have been looking for new fields to conquer.

Those who have been wont to regard pyrogravure as the pastime of schoolgirls should banish the idea. This class of workers, it is true, has been industriously making apologies for pyrogravure drawings with polka-dot accompaniments—the never-failing witness of the novice—but the poker-work of these amateurs is no more pyrogravure in its better sense than an oil-painting, executed while one waits, is high art.

Good pyrogravure presupposes a finished draughtsman, a fine artistic sense, freedom and surety of stroke, and an unusual degree of skill in the manipulation of the point. He who does not combine these qualities and attainments may hope some day to make geometrical figures and puncture the designs with passable regularity with dots, but he can never aspire with poker or cautery to produce anything that has a distinctive picture value.

Both material and agent are absolutely uncompromising. The artist is not working on stretched canvas with an assortment of pigments, with the privilege, in case he does not obtain the desired effect, of paint-

ing out his picture and beginning anew. Nor is he working on a medium from which erasures can easily be made. He simply has a plain board surface, whose freedom from defects is one of its chief merits, and on which the slightest misstroke with the cautery-point makes an indelible scar that either ruins the work or necessitates some more or less marked deviation from the picture as originally outlined. An excess of pressure will cause the heated point to spoil a perspective or make a charming face a caricature.

It will therefore readily be seen that there are few of the reputedly minor arts that require more skill and care. Primarily there is nothing in pyrogravure that offers anything like insuperable difficulties to the artist, any more than in wood-carving or etching. Theoretically, the art is as simple as that of making a crayon drawing or a pencil sketch, but in proportion as the limitations of the art are more sharply defined and its means of obtaining effects are more precarious the deftness which comes with experience is more necessary.

In pyrogravure, fineness of shading means delicacy of touch with a red-hot point, and massing of tone means depth of burning. It is easy enough to intensify a line not strong enough, but in case a line is burned too deeply the mistake is fatal, and the only remedy, if the original qualities of the sketch are to be preserved, is to plane off the surface and begin anew. A stroke with pen or pencil on paper or with a needle on a copper surface never begins or ends in a dot except by intention, whereas a stroke with the cautery on a wood surface will invariably produce a disfiguring dot unless the instrument is manipulated with the extremest care.

It is easy, in view of these facts, to understand why pyrogravure has not been more popular with art students. The amount of persistent effort necessary to acquire the ability to produce a picture in pyrogravure is relatively more than is required to produce passable results with pencil or crayon, and a large percentage of those who essay to learn the art become discouraged after they have fretted the surface of innumerable boards with a network of scars or an aggregation of dots, and seek some form of art in which the mistakes of inexperience are more easily eradicated.

Despite the fact that pyrogravure furnishes to the lover of line-drawing something akin in its charm to etching—and pyrogravure, by the way, is often called wood-etching—its limitations are sharply defined. As has already been said, one can obtain strikingly artistic effects partly by the minutely irregular burnt lines and partly by the skillful massing of sepia tones; but no amount of deftness on the part of



HALL-SEAT  
By Leonide C. Lavaron



EXAMPLES OF PYROGRAVURE  
By Leonide C. Lavaron

the operator can produce as delicate effects in point of line-work as an average artist can produce with his pen or pencil. The medium receiving the picture and the instruments used in producing it must be respected by artists in every line of work, and he who undertakes to force either, courts the danger of failure.



SOFA-PILLOW, APPLIED PYROGRAVURE  
By Leonide C. Lavaron

The natural limitations, therefore, of pyrogravure are probably responsible for the fact that artists of known repute in other lines have not deemed it worth their while to serve an apprenticeship in an art in which they cannot reasonably expect to attain the proficiency and fine results that attend their efforts in their chosen fields.

As a consequence, pyrogravure to-day is largely relegated to the decoration of picture-frames, furniture, panels, certain forms of leather-work, and the like, in which it is desired to produce a pleasing decoration rather than a finished picture.



Such rank as pyrogravure enjoys among the graphic arts has been attained principally within the last ten or a dozen years. Prior to that time the instruments used were too clumsy to be productive of satisfactory results. So long as the artist was dependent upon repeated heating of his burning-point in lamp or fire, only to have it cool rapidly on application to the wood surface, and thus produce unevenness of stroke, the art halted sadly in its development. The finest work produced was deemed little more than a curiosity.

When, however, some ingenious worker undertook to make use of the surgeon's thermo-cautery in a modified form, it became possible to produce burnt-wood pictures with scarce a suggestion of the defects that formerly characterized the work. To-day the artist has his platinum points mounted in a holder as easy to manipulate as a pencil, and connected by a rubber hose with a naphtha-bottle and a bulb that serves as a bellows. With his left hand he occasionally



THE VILLAGE  
By Earl H. Reed



WALL-PANEL  
By Leonide C. Lavaron

squeezes the bulb, and thus keeps at white heat the platinum point which is first heated over a spirit lamp.

This equipment is simple, convenient, and effective, and provided only the artist has a due mastery over the details of drawing and sufficient skill in the manipulation of the cautery to produce the proper effects of light and shade, he has a means of producing artistic effects comparable with those produced in any form of graphic art.

In actual practice, few artists in pyrogravure would undertake to burn his picture offhand on a wood surface. That method of procedure would be altogether too risky. He therefore outlines his picture in pencil, indicating roughly the various values he wishes to produce with his burnt lines, and then traces his pencil-drawing with the cautery-

point, filling in such details as were omitted from the original sketch, and developing his picture by accentuating a line here and a line there, and massing his tones so as to produce the result desired.

Fire is his mordant, and he must ever keep in mind the old maxim that fire is a good servant, but a bad master. If the white-hot platinum point were not such a willful, arbitrary power in the matter of burning, it is not unlikely that pyrogravure to-day might have its masters.

Much of the artistic value of pyrogravure depends



PLATE-RACK  
By Leonide C. Lavaron





WINTER

By Earl H. Reed

upon the selection of woods. Only well-seasoned stock, free from knots and dark spots, should be used, and the tone of the wood should be selected with a careful consideration of the effect to be produced upon it. French poplar, oak, ash, elm, holly, sycamore, California redwood, mahogany, and above all, basswood—the material most commonly used—may all be used effectively for different kinds of work. The ease with which basswood can be worked has made it a popular favorite, but woods of denser texture and darker color often yield results that cannot be equaled by the lighter material.

The accompanying illustrations will convey some idea of the common uses to which pyrogravure is put, and will also give a hint as to its possibilities as a means for picture-making. The art will doubtless remain, however, purely decorative in its function, and in this capacity it is worthy of a wider vogue than it has thus far had.

That it will ever rival in popularity even the least important of the graphic arts as a means of producing pictures, its most enthusiastic votaries do not contend, but that it has a great future as a decorative agent is commonly admitted, and if only the artist manipulates his cauterizing with a due regard to the laws and principles that govern other forms of line-drawing, the art in its purely decorative function will be held in ever greater esteem as popular taste is educated to appreciate the unique and striking effects it makes possible.

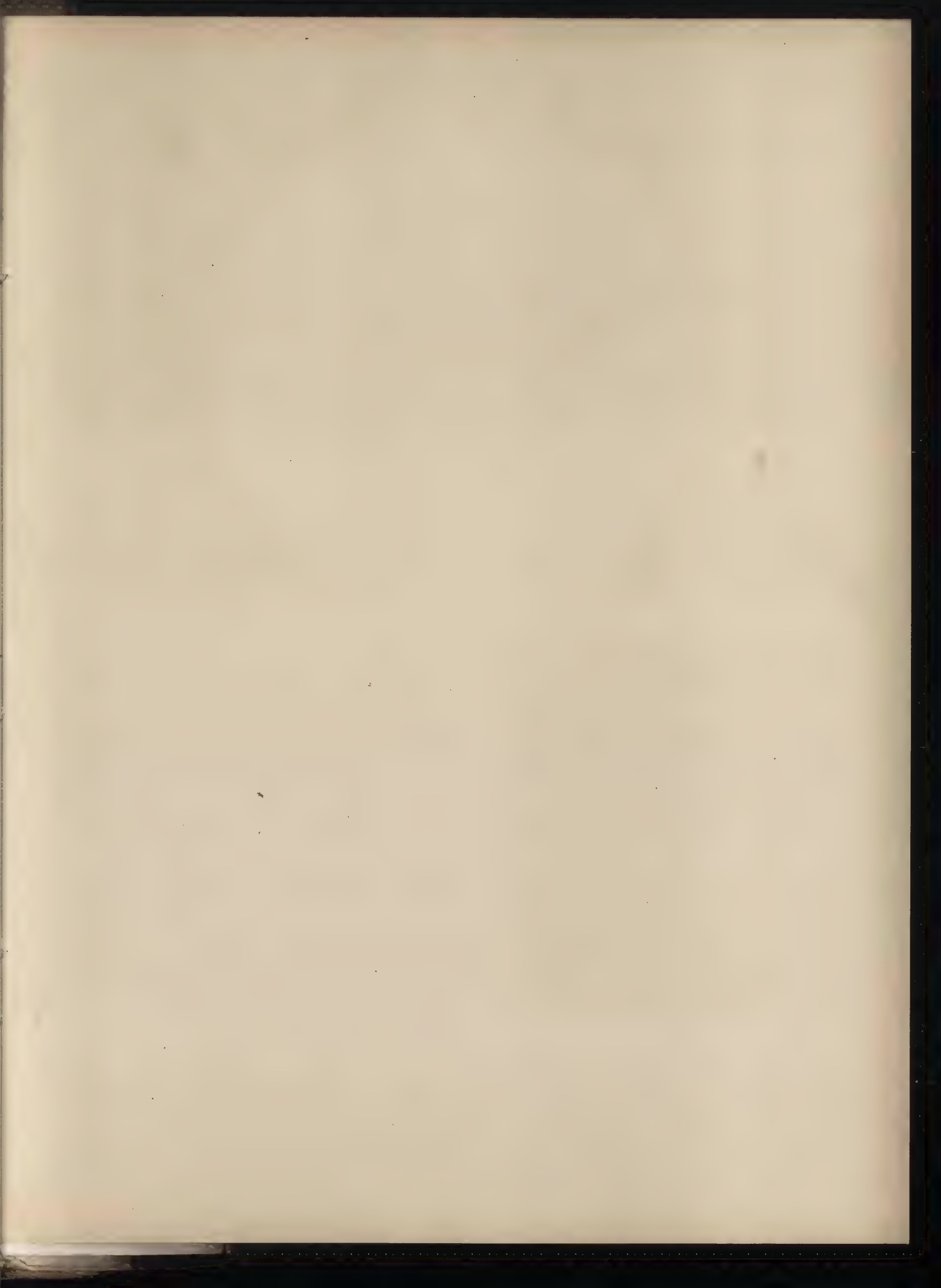
ALICE M. HARCOLM.



## BOOK REVIEWS

One of the most sumptuous art works of the year, and at the same time one that has exceptional value, is Lady Dilke's Treatise, "French Architects and Sculptors of the XVIII. Century," recently published by the Macmillan Company. The volume is professedly a continuation of the author's "French Painters of the XVIII. Century," published last year, and the same general form of treatment is followed. With wise discrimination, the author has selected those men whose work has most influenced the art they practiced, and the illustrations she has furnished are calculated to make clear that artistic development which corresponded to the renewal of human ideals by which the eighteenth century was distinguished. The period was one of wide range of interest. The architects, as the author plainly shows, were engaged in solving the problems connected with the creation of the modern house, of remodeling old palaces, of erecting official monuments, and of creating pleasant dwelling-places, the charm of which still hangs about the walls of the Petit Trianon and the lovely Hôtel de Salm. The sculptors were given new direction to their art, and asserting their independence, by imparting first to the statue and then to the statuette a new significance. These changes are traced in a scholarly manner. The importance of the work will be seen from the fact that many of the finest achievements of the great artists of the period are little known even in their own country, and practically unknown in English-speaking communities. Lady Dilke clearly defines her object when she says that she undertook "to trace the traditions by which the chief among these men were guided; to give such an account of their lives as may render them something more than mere names to us; to bring order into our conception of their works, and to support the conclusions of the text by typical illustrations of their performance." In performing her task, she has wisely availed herself of a mass of material made available by recent retrospective art exhibitions at Paris. No work thus far published equals the volume in its careful survey of the period covered and in its lucid explanation of the evolution of tastes and methods.

For further book reviews, see advertising page 9.





"THEY DON'T EVEN KNOW TOMMY ATKINS," BY CHARLES DANA GIBSON  
From *Sketches and Cartoons*, R. H. Russell, publisher  
Copyright 1897, Charles Scribner's Sons



# BRUSH AND PENCIL

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No. 5

## PHILADELPHIA ART EXHIBITION

The seventieth annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, which opened January 14th and will continue until February 23d, surpasses in extent and general excellence all its predecessors. The high standard observable in the display is due to the judicious efforts of Harrison S. Morris, managing director of the academy, in securing the exhibits, and to the fact that juries, composed of competent men from Paris, London, New York, Boston, and Philadelphia, were chosen to pass on the works submitted.

The academy is one of the oldest and best institutions of the kind in America, and its fine traditions are intimately connected with the development of American art. This prestige, too, has probably had its influence in determining artists to send their best productions to its galleries. Be this as it may, there is scarcely an artist of any prominence in this country who is not represented in the present exhibition. The display is not international, as was that of the Pittsburg Institute, recently held, but it is certainly a better and fuller exemplification of what contemporary American artists are doing in painting and sculpture.

The catalogue contains no less than nine hundred and sixty exhibits, of which more than half are paintings in oil, the rest being water-colors, pastels, miniatures, black-and-white drawings, and sculpture. The pictures and sculpture have been gathered from the most diverse sources, and attest the zeal of the manager of the



AUTUMN  
By Robert Reid

academy in providing an exhibition worthy of the institution. Eleven of the paintings shown were brought from Paris. Many of the choice contributions came from the exhibitions recently held in Chicago, St. Louis, and Pittsburg. Still others are from the New

York Society's display last spring, or from the New York Water Color Exhibition last fall. An unusual percentage of the gross number of exhibits, however, are of new work never before shown, and this in an exhibition of such extent is an eminently acceptable feature.

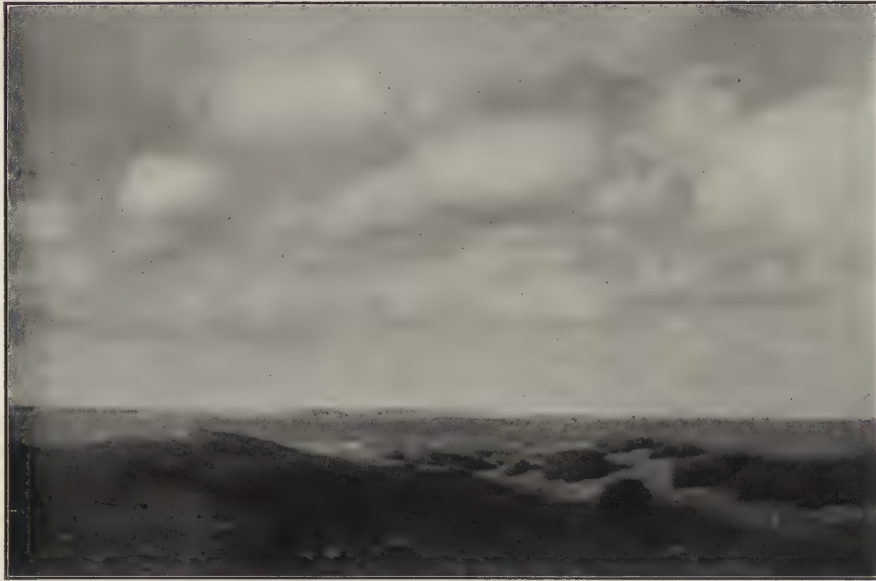
The essentially character of the exhibition is vouched for by the fact that probably not more than a dozen or so European artists are listed in the catalogue. There are in all only thirty-seven artists giving even Paris addresses. Of the remainder, eighty-seven are Philadelphians, thirty-four are Boston artists, and thirteen are permanent residents of New York. The number of artists exhib-



LAMPLIGHT  
By F. C. Penfold

biting residing in Washington, Baltimore, Chicago, and other Western and New England cities, is seventy-five. Only ten of the exhibitors are English artists or artists claiming English homes. Sweden, Holland, and Japan have one representative each.

It would be difficult, therefore, to get an exhibition more typically American than that of the academy this year. The personnel of its



SUMMER CLOUDS  
By Charles H. Davis



THE SEINE AT PARIS  
By Edward W. Redfield





BABY ARISES  
By Mary Cassatt

by the academy's medals is considered second to that conferred by no other institution in the country. Hence, probably, the percentage of new work of the highest order in its galleries.

The jury of selection and the hanging committee for the present exhibition may be of interest to the reader. The jury of selection for painting consisted of Edward W. Redfield, chairman, Thomas Eakins, Robert W. Vonnoh, Charles E. Dana, Henry McCarter, William M. Chase, George De Forrest Brush, Rob-

list, moreover, is the more significant when it is taken into consideration that the academy's high standing is recognized abroad, and its requests for contributions from the Old World would be generally respected and complied with were they made.

The management of the academy would doubtless be loath to adopt a policy of exclusion as regards foreign productions, but it does tacitly favor home artists, and it prefers to have its exhibitions dominated, as is the case this year, by home work. The prizes offered by the institution are not so valuable as to be a great inducement to the artists, but the honor conferred



CHRIST AMONG THE DOCTORS  
By H. O. Tanner



THE HEAVENS ARE TELLING  
By Herbert Arthur Hess



ARTISTIC PHOTOGRAPHY  
Plate Seven





ert Reid, Louis Paul Dessar, Edmund C. Tarbell, Wilton Lockwood, and Howard Gardiner Cushing; for sculpture, Charles Grafly, George Gray Barnard, and C. E. Dallin. The members of the hanging committee were Edward W. Redfield, William M. Chase, and Robert W. Vonnoh.

The first impression one received on entering the galleries—and the same was true at the Pittsburg exhibition—is one of disappoint-



DAY LILIES  
By Robert Reid

ment that portraiture should so largely predominate in the canvases. The place of honor in the exhibition is given to Sargent's portrait of General Ian Hamilton, and in all the rooms portraits are so numerous as in a sense to overshadow the rest of the pictures. Many of these are professedly portraits, and others are portraits in the guise of studies or arrangements.

That much of the finest technique and best color-work is exhibited in these portrait pictures, one is forced to admit. Comparatively few people, however, are striking enough, or winsome enough, to be of general interest in an exhibition, and the spectator's thought is



THE NEW LIFE  
By F. Edwin Elwell

transferred from the performance to the performer, to whose cleverness or lack of cleverness attention is directed. The average attendant at an exhibition welcomes a picture in the contemplation of which he can forget the artist, and in whose charms he can revel forgetful of criticism or eulogy. From this standpoint the minority of the exhibits at the academy—the *genre* pictures, landscapes, and seascapes—is admittedly the most attractive part of the display.

Extended notice can be given of no one picture. Sargent's three-quarter-

length profile portrait of General Hamilton naturally commands notice in its place of honor, but one feels that despite the brilliant technique displayed by the artist, and the pathetic force of the gaunt, sickly subject, the painting is inferior to some other portraits in the exhibition. Zorn's portrait of Halsey Ives has a pictorial strength, and Thomas Eakins's portrait of Louis Kenton has a simplicity and vigor one misses in the Hamilton portrait. One prefers Sargent's full-face portrait of the same subject to the profile on exhibition.

Eakin's portrait of Mr. Kenton is a masterpiece of correct portraiture, devoid of all flattery, but instinct with the strong individuality of the subject. It betrays intimate acquaintance and close study. It is a pictorial expression of character which could only result from the closest communion between painter and subject. Zorn's work, too, is artistic and sympathetic, broadly treated and

unusually good in its tones. To many, the Ives portrait will seem a better piece of work than Zorn's much vaunted pictures of Mr. and Mrs. Cleveland.

J. J. Shannon's portrait of Mrs. Shannon, transferred from Pittsburg to Philadelphia, is another of the pictures in which one finds disappointment. Its theatricality is too self-assertive, both in pose and coloring, to be thoroughly pleasing, and despite many fine qualities, one feels that the picture would be immeasurably improved were it simpler and more natural in its treatment. Cecilia Beaux, too, seems to be unfortunate in her exhibits this year. In former years her work carried off the Temple gold medal and the gold medal of the Academy, and won for her the Mary Smith prize four times. Her portrait of



GIRL WITH MIRROR  
By Edmund C. Tarbell



IN THE BOUDOIR  
By Fred Dana Marsh

Mrs. Park, exhibited this year, however, while showing good draughtsmanship and pleasing detail, is sadly lacking in the elements of personality, and must be ranked much below the usual standard of the artist. Her portrait of a child in a red blouse is more pleasing and more thoroughly characteristic.

The two canvases shown by Robert Henri, "The Green Cape" and a "Young Woman in an Old-fashioned Dress," are two of the best





TO THE TIGERS  
By F. V. Du Mond

things that Mr. Henri has exhibited. They are, however, not new, both having been exhibited in former exhibitions. They display a better technique and a surer touch than his "Café Terrace," a garden group that is too vague and indeterminate to bear the stamp of excellence. Robert Vonnoh's canvases are all good, but are all lacking in the characteristics that would make them in any sense remarkable. Perhaps the best of the lot is a portrait of himself, painted by the artist in accordance with the custom of the National Academy on his admission into that body. The

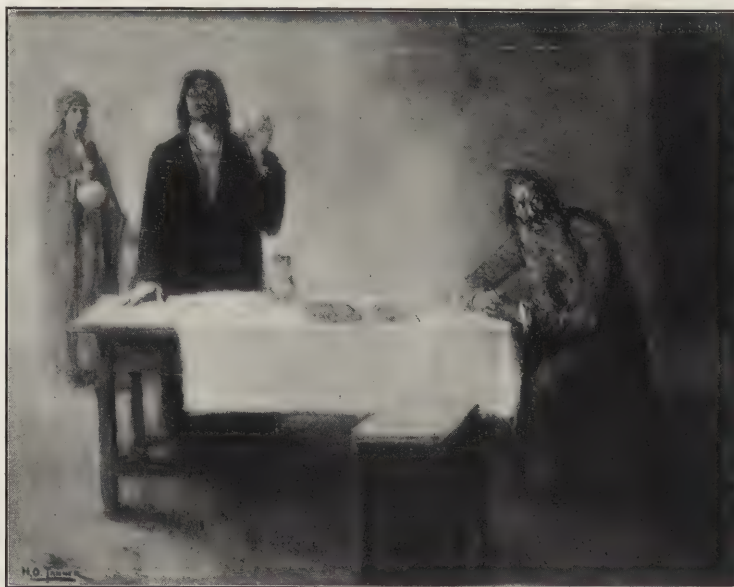
likeness is exceptionally good, as is also that of Mrs. Vonnoh (Bessie Potter), also on exhibition. Association lends to both these pictures much of their interest.

Of the remaining portraits, one may mention, as worthy of special note, Mr. Eakins's "Archæologist" and "Antiquated Music," the former being a likeness of Professor Stewart Culin and the latter of Mrs. Frismuth, John Lambert's portrait of Mrs. Mercer, Albert Rosenthal's portraits of George C. Pierie and Mrs. F., and J. McLure Hamilton's portraits of D. Ceval Thompson and Cosmo Monkhouse. Mr. Eakins's two canvases are especially fine pieces of work, but are not equal to his portrait of Mr. Kenton, referred to above. Mr. Rosenthal's Pierie canvas is likewise an excellent likeness, while the Hamilton portraits, just mentioned, though delicate in treatment, are decidedly less interesting and effective than his large pastel, the "Old Welsh Woman."

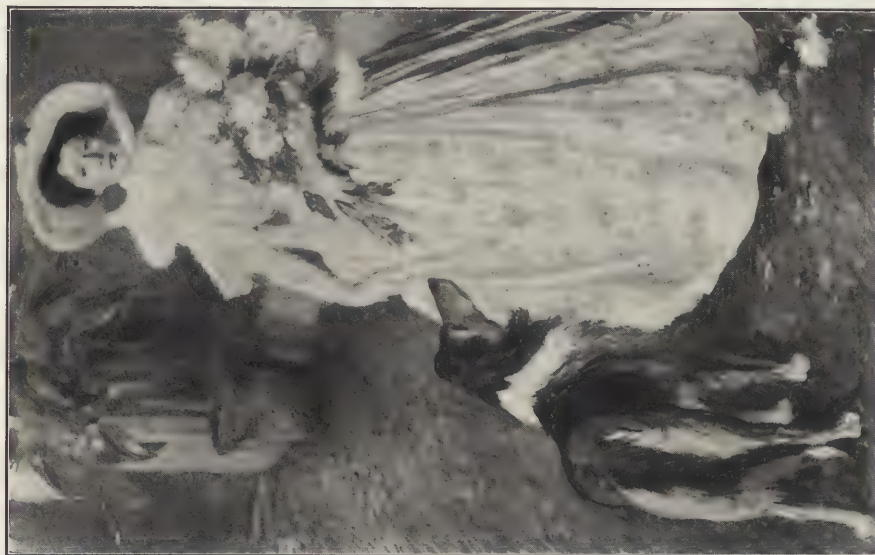
One should also mention William M. Chase's fine portrait of his pupil, Miss Mary Shepherd Lukens, which bears the title "Lady with a Rose," and the contributions of J. W. Alexander, who alone is accorded the privilege of hanging his pictures in a group, his eleven paintings adorning the north transept, and making one of the best displays in the exhibition. Three of these are from Paris, the best known, though not the most attractive one, being his portrait of Rodin. With the grace and beauty of Mr. Alexander's young women, the public is familiar, and his contributions of this year are fully up to the exhibits of former occasions in point of daintiness and delicacy. Perhaps the most charming of the painter's canvases at the Academy this year is his beautiful "Portrait of a Little Girl."

In general terms, it may be said that the work of the less known portraitists shows a decided improvement over last year. Miss Mary F. R. Clay, Miss Mary Smyth Perkins, Miss Elizabeth L. Bloomfield, Miss Ellen W. Ahrens, Miss Alice Mumford, and Meyer Dantzig all show canvases far above the average in merit and full of promise for future achievements.

A larger percentage of the landscapes and seascapes than of the portraits have been seen on former occasions, and have already been commented on in BRUSH AND PENCIL. Ben Foster's prize landscape, "Misty Moonlight Night," and Sergeant Kendall's beautiful picture,



"AND HE VANISHED OUT OF THEIR SIGHT"  
By H. O. Tanner



HELENE AND BOS  
By Carl Newman



A FLORENTINE GIRL  
By H. Christian Andersen



"The End of Day," which won the third prize at the Carnegie Institute, were brought from Pittsburg, and have been described and reproduced in this magazine. The entire group of Alexander Harrison's marines were brought from Chicago, as was also Du Mond's theatrical nightmare, "To the Tigers," and many another canvas by Childe Hassam, Walter McEwen, Gari Melchers, Charles H. Davis, and other well-known artists. At the time of the Chicago exhibition these pictures were all discussed in BRUSH AND PENCIL, and it would be a needless repetition to give them more than a passing notice here.

Suffice it to say that of the men named, the work of Charles H. Davis stands out conspicuously in the Academy's galleries, as it did in those of the Chicago Art Institute, as among the finest examples of landscapes in the display. His four canvases exhibited here are admittedly works of the highest order, and are notable for their frank, simple treatment, their fine natural coloring, and their exceptional atmospheric effects. His "Summer Clouds" especially is a masterly rendering of a difficult theme—simply a stretch of uninviting plain beneath a broad expanse of sky, with little to hold one's interest save the wonderful natural effects produced by the artist's brush.

Comparable with this, perhaps, is "The Hillside," by Harry Vander Weyden, which is also notable for its simplicity and for its majestic cloud forms. This picture comes from Paris, where its remarkable qualities won for its painter a bronze medal.

Henry O. Tanner has several canvases of very unequal merit, the



"I WILL GIVE YOU REST"

By Anna Lea Merritt

Copyright, Raphael Tuck & Son

best of which, probably, is "Christ Among the Doctors," in which he has broken away from traditions, and made the youthful Christ a typical Jewish lad. This picture, however, lacks Tanner's best color effects, and is inferior in this regard to his "Departure into Egypt." His "Mary" is too severe to be pleasing, and his "He Vanished Out of Their Sight" is devotional and dramatic, but suggestive of crudity.

The contributions of John La Farge and Winslow Homer are not equal to the earlier efforts of these painters, though Homer's "Signal



MR. CHAMPLIN'S PASTURE LOT  
By Henry W. Ranger.

of Distress" is full of force and action. Colin Campbell Cooper and Mrs. Emma Lampert Cooper send five canvases of more than ordinary merit. Mr. Chase's three landscapes also disclose fine qualities, as do H. H. La Thangue's "Cutting the Bracken," and Edward Redfield's "A Night Scene on the Seine at Paris," both of which come from the Paris Exposition, and H. W. Ranger's half-dozen canvases, all of which show a leaning toward the Barbizon school.

Of the other landscape artists represented in the exhibition, the best known are Alden J. Weir, Charles H. Woodbury, Ross Turner, Twatchman, Edward F. Rook, Austin Needham, Leonard Ochtman, Joseph Jefferson, Birge Harrison, R. Swain Gifford, Bruce Crane, William M. Coffin, Charles Warren Eaton, and Dwight Blaney.

The contributions of these artists are varied in character, and are in every sense eminently creditable.

The display of black-and-white work is the best shown at the Academy for many years, while the exhibition of water-colors is correspondingly inferior. Among the exhibitors of black-and-white drawings Alice Barber Stephens sends four, Charlotte Harding three, Violet Oakley five, and Jessie Wilcox Smith eight—examples of



DUTCH FISHER FOLK  
By Antoinette De Forest Parsons

recent work, all of which are characteristic and of high excellence. The work of the other contributors is equally good, though naturally the black-and-white display commands less attention and evokes less praise than the oils. The page designs of Henry McCarter and the calendars of Kay Womrath are worthy of mention for their decorative effects. The miniaturists, who are well represented, have also a commendable exhibition.

A word only can be said of the exhibition of sculpture. The display comprises fifty-seven exhibits, many of them of more than ordinary merit. The best are Laessle's strong bust of an East





GENERAL IAN HAMILTON  
By John S. Sargent

Miss A. M. Archambault, Helen Josephine Baker, Mary W. Bonsali, Ralph I. Boyer, Susan H. Bradley, Hugh H. Breckenridge, John Bright, John Conner, J. Frank Copeland, Charles E. Dana, Nicola D'Ascenzo, who shows a fine little landscape, Elinor Earle, Marie Houghton, May Haydock, Lucille Hinckle, David Wilson Jordan, Maria Kirk, Frank Le Brun Kirkpatrick, Elsa Koring, Anita Le Roy, Marguerite Lippincott, Ellen Macauley, William W. MacIntosh, James Magee, Charles F. Marple, J. Edward Mason, Henry C. Mercer, Thornton Oakley, Amy Otis, Caroline Peart, Adam Pietz, Fred

Indian boy, two figures by Daniel Chester French for the Hunt Memorial, and a bronze bust of Benjamin B. Comegys by Alexander Stirling Calder.

As might naturally be expected, the exhibition draws its largest contingent from the local artists. Of the eighty-seven Philadelphia contributors, several have been specifically mentioned and the rest can only be referred to. The best known of these are: Rachel Alsop,

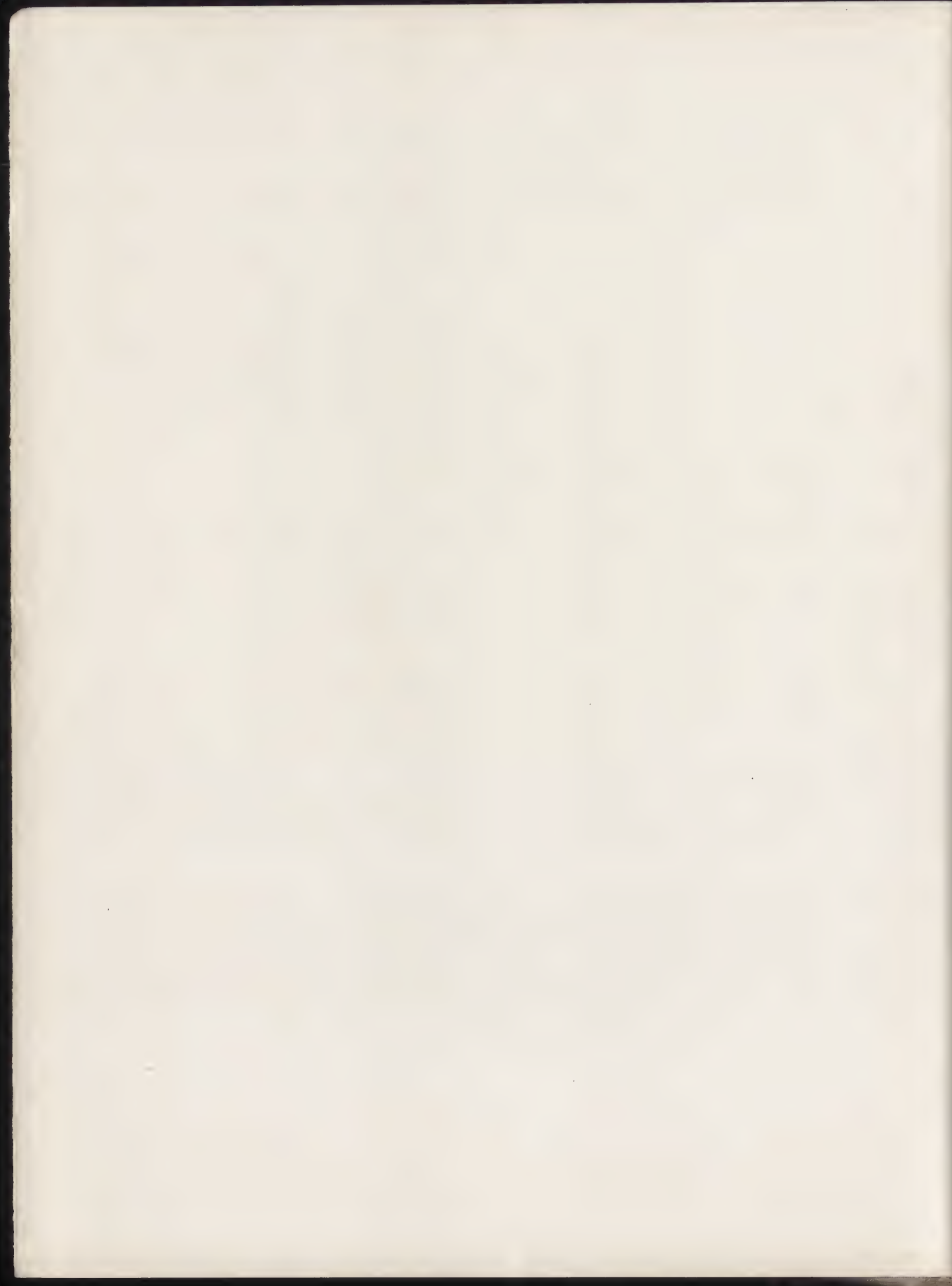


OLD WELSH WOMAN  
By J. McLure Hamilton



GRANDE CHAUMIÈRE  
By Felix Buhot  
Courtesy of Albert Roullier







L. Pitts, George Walter Dawson, Margaret Redmond, Lillian R. Reed, Harriet Sartain, Katharine M. Schmidt, W. Elmer Schofield, Henrietta Shrewsbury, Emily Drayton Taylor, Frank Walter Taylor, Margaretta Taylor, Fanny Tewksbury, Elizabeth Thomas, Paul K. M. Thomas, Frederick Vogt, Adele M. Von Helmbold, Agnes Watson, and Elizabeth Watson.

Apart from any consideration of individual artists, the exhibition has a special significance. It is a witness of the gradual but pronounced improvement of American art, and is therefore prophetic of



GOING HOME  
By Belle Haven

the exalted rank native artists as a class will ultimately enjoy. At all times there will be painters and sculptors whose productions will command public attention by their unusual merit, men whom art critics will love to compare with the geniuses of the Old World. But these men, after all, are the exceptions. The average excellence of the minor performers is a matter of greater import to our national art.

It is flattering to our pride that the world should recognize the abilities of Sargent, Chase, Alexander, Whistler, Harrison, and men of equal note. But the promise of men of less world-wide fame is even more a cause for congratulation. It rests with them to perpetuate the art their predecessors have established. Exhibitions like that of the Academy of the Fine Arts clearly demonstrate that there

are now American artists whose names are comparatively unfamiliar to the public who are doing work in no sense inferior to that of certain European artists whose names are household words. The Academy's list of exhibitors this year is rich in names of this class, and too much emphasis cannot be laid on the high standard of the work of the native artists who as yet have attained little more than a local reputation.

MELVILLE E. WRIGHT.



PORTRAIT OF MRS. J. J. SHANNON  
By J. J. Shannon



THE INVINCIBLE ARMY  
By Charles Dana Gibson  
From "Americans," Copyright, 1900, R. H. Russell

### CHARLES DANA GIBSON, ILLUSTRATOR

A shrewd observer has said that in France a man is first an artist and then an illustrator. The implication of this epigram is not that black-and-white drawings take rank over oils and water-colors.<sup>1</sup> In common acceptance, they do not and never will. The limitations placed upon an artist in black-and-white are such as to preclude any arrogant assumption of superiority. He can only suggest what the artist in color depicts. The statement means simply that in France line-drawing is recognized as a specialized form of artistic creation worthy of the highest talent, and one for whose best results natural aptitude and the most adequate foundation in the way of training are necessary.

If one were asked to explain the marked success of Charles Dana Gibson as an illustrator, one could not do better than to adduce this trite saying respecting the line-artists of France. Mr. Gibson, in a sense, is a post-graduate—first an artist and then an illustrator. He is in love with his particular form of work. He recognizes its dignity and importance, and recognizing these, he is a pen-and-ink artist by preference. He can paint a good picture, but he says that he has not the inclination or the time to do so.

Above all, having adopted a medium of expression worthy in his eyes of his abilities, he has schooled himself in every way to get the best possible results from his art. He has even renounced multiplicity of characters for the sake of a comparatively few characters in the drawing of which he excels. The popularity he has attained would imply that he acted wisely in the adoption of this policy.





## THE MORNING NOTE

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

Copyright, 1898, Charles Scribner's Sons

Gibson is doubtless to be regarded as one of the foremost of modern illustrators. His versatility, however, is that of ideas, and not of types. Few artists have acquired equal reputation with as few distinct characters. One might almost say that he has been the creature of his chosen models.

His American girls are one American girl—his favorite, and for a certain class of pictures, almost his sole female model. One sees and recognizes her pretty face and superb figure in scores of pictures, and frequently many times in the same picture, the variant being a different pose or a different costume. In glorifying her he has given himself a unique distinction and won for himself an enviable renown. A few strong male characters are equally in evidence in his work.

In justification of the policy adopted by Gibson, a few words of Walter Crane may here be cited. "Every artist," says he, "sooner or later, by means of his selective, adaptive sense, finds a method in the use of line to suit his own personality—to suit his own individual aim in artistic expression—and in course of time it becomes a characteristic manner, by means of which his work is instantly known, like a friend's handwriting. Now, what determines this choice, this personal selection, over and above necessities of method and material,

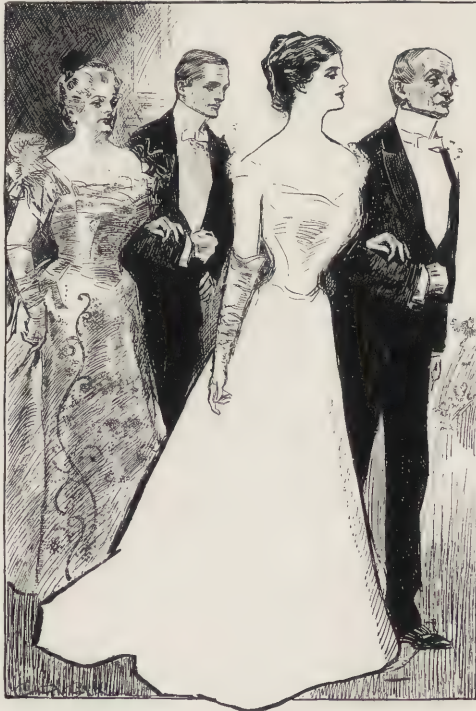
it would be difficult to say, unless we had more minute knowledge of the natural history of a human being than we are likely to possess."

Gibson's work is *sui generis*—one can tell it as far as one can see it. He has considered carefully his own tastes and his own natural bent of mind, and has followed selective methods in the matter of form and material best suited to his needs. Crane calls this selection by an individual artist the dialect of line. And he who studies Gibson's drawings will readily admit that his artistic dialect is a most pleasing one. It is not the suggestion of a brogue,



FROM "THE ADVENTURES  
OF MR. PIPP"

Copyright, 1900, R. H. Russell



THE DEBUTANTE

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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not the indication of a recent immigrant from the Fatherland, not the witness of racial characteristics or provincial peculiarities. It is essentially genteel, cultured, fashionable, prone to savor of the favored of fortune rather than of the unfavored majority.

In a word, the essential feature of Gibson's work is, that with a comparatively limited number of well-selected faces and figures which he has learned by heart and could draw accurately by mere force of habit, he undertakes to exploit the follies and foibles of his time, using methods in keeping with gentility, and leaving the bludgeon to cartoonists of coarser grain.

He is a wit, a humorist, a satirist in line. His satire is never acrid or libelous,



but on the contrary, is of that peculiar class that provokes a smile rather than a thought of criticism. His humor, too, comes naturally and spontaneously, and one never feels that it is forced. In most of his work there is the element of daintiness and grace, coupled with an unusual strength of line.

One would wish to see in his drawings some other face than that of Miss Clark as the ideal American belle—hers is American, but



#### LUNCHEON

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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typically American only by courtesy. One would welcome fat men with variations as regards amplitude of girth and jocularity of countenance, and thin men with more pronounced dissimilarities in point of leanness and length of face; but one is forced to admit that Gibson has chosen his characters wisely for his purpose, and one is therefore inclined to pardon reiteration for the sake of the admirable effects produced. Indeed, if one felt inclined to quarrel with Gibson for his constant use of the same model or models, to be consistent one would have to criticise many artists who have attained distinction for the same practice—Bisson, for the famous beauty who graces so many of



his paintings; Ridgway Knight, for his peasant girl in sabots and kerchief; Burne-Jones, for that spiritualized product of hot-bed rearing, whose face and form he painted so persistently; and many another artist of a few models.

Few artists have produced more finished pictures in the same length of time than has Gibson, and this is due not less to his careful training and to the facility he has acquired in readily manipulating



SOME PROFESSIONAL PEOPLE

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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his lines for the desired effect, than to his habits of industry and to the fact that much of his work has been turned out to fill orders. His mastery of his art was acquired under good masters. He was born in Roxbury, Massachusetts, September 14, 1867, and lived in Boston until he was eight years of age. Thence he moved with his family to Flushing, Long Island. From his earliest years the making of pictures was his delight, and while perhaps he gave no evidence of remarkable precocity, the faculty he discovered of turning out clever sketches impromptu led his family to abet his ambition to become an artist.

He began his studies at the Art Students' League in New York at the age of seventeen, and continued in that institution during 1883 and 1884. In 1886 he made his debut as an artist for the periodicals, but three years later he gave up work and went to Paris, where, in

1889, he was enrolled as one of the students at Julien's. After this period of study he again resumed active work as an illustrator, and has kept at it steadily until the present time, taking a studio in New York.

This life of industry has only been broken by travel, which was resorted to to enlarge his outlook and furnish him new suggestions.



INDIAN SUMMER

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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He spent a year in Paris, 1893-94, a year in London, 1895-96, and a winter in Munich, 1898. These trips abroad are to be regarded as periods of study rather than of diversion, and he made good use of them in acquiring material for pictures subsequently published.

At the outset of his career, Gibson was fortunate in interesting leading Eastern publishers in his work. They saw in the sketches submitted to them the evidence of unusual ability and the prospect of an essentially new line of pictorial work. There had been no dearth of clever artists, but Gibson wisely cultivated a specialty, the



interpretation in line of the social life of the higher class, and this specialty soon gave him a certain precedence, so that his drawings became a vogue. He was shrewd enough, as a business man, to see



THE EVENING

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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the value of his particular field, and he wisely chose his models for a given end.

Above all, he cultivated the "cartoon habit." He schooled himself constantly to look, not so much for pretty faces or personal idiosyncrasies as themes for drawing, as for habits, customs, foibles, and the like that lent themselves to the humor or satire of his pen. There has probably been no time in the last fifteen years when Gibson has not had all the work he wished to do. Many of his scattered



drawings have been gathered up and published in book form, and it is no small tribute to him, as an artist, that five or six hundred of his drawings should be deemed worthy of preservation, and should find ready sale among the picture-loving public.

The reason for the popularity of his published works is not far to seek. Setting aside all considerations of technique and of mere beauty as pictures, there are few of his collected drawings that have



THE ELEVENTH INNING

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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not some idea wittily, humorously, satirically, or pathetically expressed that is worth preserving in pictorial form.

The popular favor which Gibson soon enjoyed as a result of his well-executed specialty made the collection and publication of his drawings a profitable enterprise, and as a consequence, much of his best work is readily accessible, an advantage he enjoys over many a gifted but less fortunate contemporary. His trip to London, in 1895-96, was followed by "London as Seen by C. D. Gibson." For this volume he also furnished the letter-press. Among his other volumes of published drawings are "Humorous American Pictures," "People of Dickens," "Pictures of People," "Sketches and



MOTHER AND CHILD  
By Miss A. C. Van Buren



ARTISTIC PHOTOGRAPHY  
Plate Eight





Cartoons," "Egyptian Sketches," "The Education of Mr. Pipp," "The Adventures of Mr. Pipp," and "Americans," the later published volumes proving no less popular than the earlier collections.

There have not been wanting those who have regarded the Gibson pictures as a fad that would have a short day of popularity and pass away like most of the other fads of recent years. When, however, a fad survives for a period of years it is pretty good evidence that there is something behind it that appeals to the public, and this is the case with the Gibson drawings.

The drawings of Gibson



FROM "THE ADVENTURES OF MR. PIPP"  
Copyright, 1900, R. H. Russell



FROM "THE ADVENTURES  
OF MR. PIPP"  
Copyright, 1900, R. H. Russell

have been characterized as genteel pictorial comedy, and probably no happier or truer phrase could be devised to describe them. They range from delicate satirical thrusts at social weaknesses to unqualified humor, from a pretty conceit gracefully expressed to a drawing whose lines are the embodiment of implied pathos, from the incongruous gatherings in street-cars or at ball games to the equally incongruous gatherings at swell functions. The artist goes into boulevards and byways, visits theaters and clubs, attends law courts and music halls, strolls through the parks and jostles with the crowd in stations and waiting-rooms. He looks at the life of the metropolis with a kindly eye—he

has little use for suburb or rural scene unless it be some resort where the denizens of the metropolis congregate—and describes graphically what he sees, using his own inimitable means of depiction. He has a quick eye for the ridiculous, whether it be manifested in high or low estate, and he hits off absurdities in a telling way. He is a close student, especially of the airs, the mendacities, the gilded show of society in general, and of womankind in particular, and much of his cleverest work relies for its interest on its expose of social shams and sentimentalities.

In short, he is the genial satirist of polite society, and as such he



IN THE LATIN QUARTER

By Charles Dana Gibson

From "Pictures of People." Copyright, 1900, R. H. Russell

is incomparable among present-day artists. He is no reverencer of customs or traditions, and there is little in social life too sacred in his eyes for a cartoon. At the same time he is no reviler or scoffer, no would-be reformer. He does not hold shams and weaknesses up to scorn, he simply exposes them pictorially to amuse, to provoke a smile. Some one has said that the artist who can amuse without searing heartstrings or corrupting morals is a public benefactor, and measured by this canon of judgment, Gibson must be classed with the benefactors.

It has long been an ambition of Gibson to illustrate Dickens, an enterprise his admirers would gladly see him undertake. If he should illustrate the works of the great novelist he assuredly would not be a Cruickshank in spirit or conception. His "People of Dickens" augurs well for the success of such an undertaking. This volume is





ON THE FERRY

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher. Copyright, 1898, Charles Scribner's Sons



THE CABLE CAR

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher. Copyright, 1898, Charles Scribner's Sons



simply a series of six studies, "Scrooge," from "Christmas Carol"; "Dick Swiveller and the Marchioness," from "The Old Curiosity Shop"; "Mr. Pickwick Delivering his Famous Oration," from "The Pickwick Papers"; "Mr. and Mrs. Micawber, David Copperfield, and Traddles," from "David Copperfield"; "Caleb Plummer and his Daughter," from "The Cricket on the Hearth"; and "Tom Pinch and his Sister," from "Martin Chuzzlewit." They are all excellent, and show a close sympathy with the novelist's work.

Constant as has been Gibson's work for the magazines, he has

found time to do much book-illustrating, and his efforts in this line have been no less felicitous than his society cartoons, in which he deals with love, courtship, marriage, and hits off ill-mated pairs, quarrels, society tilts, and the like. He is the illustrator of Richard Harding Davis and Mrs. Burton Harrison, and has made their characters stand out more vivid and real than even the text of the writers made them. He has illustrated Anthony Hope's "The Prisoner of Zenda" and "Rupert of Hentzau," and Julia Magruder's "The Violet," and has executed a large number of drawings for "Stories of College Life," by A. C. Goodloe, and "The Art of Living," by Robert Grant.

This work, however, excellent as it is, must be considered secondary to his society cartoons. In a sense, the illustration of a book at best



FROM "THE EDUCATION OF MR. PIPP"  
Copyright, 1900, R. H. Russell



FROM "DRAWINGS"  
R. H. Russell, Publisher  
Copyright, 1899, Charles Scribner's Sons

is a thankless task, since the artist has limitations placed upon him by the character and tenor of the book, and is obliged to embody in his pictures, not his own but the author's conceptions. Gibson's book illustrations, therefore, lack the life and sparkle of his cartoons, all of which are the embodiment of an idea, and are consequently in themselves pictorial stories. Gibson's cartoons need no text, and it is in these pictures in which he speaks for himself in line and form that he is most at home.

In a recent conversation, Gibson said that he began to turn out pictures for the publishers at the age of nineteen, and had been turning them out ever since, with little prospect of his curtailing his output. As a matter of fact, he is one of the most industrious, as he is one of the

most successful, artists in New York. Occasionally he takes a hint from a friend or an assignment from an editor, and makes a picture to fit an idea, but, as stated before, his pictures, for the most part, are his own ideas, seeking expression through his art.

His method of work is practical and uniform. With his intimate knowledge of artistic requirements, costumes, means of expression, and the like, he could safely trust himself to draw ideal faces and figures, but this, except on rare occasions, he avoids. Most of his work is done in his New York studio from models. The faces in his cartoons, therefore, are in the main portraits in line, and the poses and disposition of drapery are never a matter of guesswork. Cupid,



FROM "THE  
ADVENTURES OF  
MR. PIPP"

Copyright, 1900, R. H. Russell



FROM "THE  
ADVENTURES OF  
MR. PIPP"

Copyright, 1900, R. H. Russell

which he is often guilty of bringing into his compositions, is practically the only conventional figure he has borrowed from his predecessors. The rest of his characters are taken from life, and to this fact is due much of the effectiveness of his drawings.

To what extent Gibson's popularity hinges on his much-talked-of American girl may be a question. Certainly he made a judicious



THE MOTHER

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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selection of a model. The type chosen lent itself admirably to society pictures, combining beauty of face, grace of form, and that commanding presence which, whether rightly or wrongly, is associated with the American girl, as one of her chief characteristics. That the American girl of Gibson's drawings is the typical American girl, no one seriously contends. But every one is willing to accept her as such by courtesy. As an exponent of those whims and traits the artist wished to exploit, his model has served him admirably, and has doubtless contributed to his popularity by adding to his pictures the charm of her own personality. It is to be doubted, however, if



Gibson's most effective drawing has been in limning his American girl. Some of his less celebrated characters are more effective as examples of skillful drawing.

After all is said, however, Gibson's fame will rest upon his versatility of ideas and the cleverness with which he has made line and form subserve the purpose of humorist and satirist. An illustration



SCHOOL DAYS

By Charles Dana Gibson

From "Americans," R. H. Russell, Publisher

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as such is but a phrase or sentence detached from a book and translated into pictorial parlance, and for the most part is as meaningless as a detached phrase or sentence naturally would be. The cartoon, on the other hand, tells its own story, and is complete in itself. The Gibson girl is but an adjunct of his cartoons, and it is not as her inventor or discoverer, but as the inventor or discoverer of a genteel and taking kind of pictorial humor and satire, that he has won fame throughout English-speaking communities.

FREDERICK W. MORTON.



FRONT VIEW OF AN INNER TEMPLE  
Courtesy H. Deakin

## JAPANESE WOOD-CARVING

The art of Japan has of recent years become the subject of the most careful study throughout the western world, and many of the ablest artists of the Occident have humbly borrowed from their Oriental brethren. When the haughty but mistaken isolation of the Japanese was broken, and Europeans began to overrun the island, the art treasures which were secured and carried to the western markets were a source of wonder to those who previously had been unacquainted with the unique treatment of form and line and the rich, subdued coloring that obtained in the Mikado's empire. Even the cheaper grades of work and the Europeanized prints became a vogue. As the better class of products found their way westward, their exceptional cleverness and beauty maintained the interest that was at first excited largely by the element of the unusual, and the influence of Japanese design and Japanese coloring soon began to be felt in the art, especially the decorative art, of the west.

In this study of Japanese art, however, wood-carving was singularly overlooked, which is due probably to the fact that only miniature carvings, the well-known *netsuke*, or ornaments for pouches and garments, were brought to Europe. And yet, in no country in the



world has wood-carving been practiced to such an extent and carried to such a degree of perfection as in Japan.

In the island empire, wood sculpture is more common than sculpture in stone is in the western world. It is the prevailing form of ornamentation, both exteriorly and interiorly, for temple and mansion, and even for cottage. It is only by visiting the country, and actually seeing its wealth of artistic wood sculpture, that one can form an idea of its extent and beauty.

It should be noted here that wood-carving in Japan was the direct outgrowth of certain conditions. As is commonly known, sculpture in stone in the west assumed importance with the development of architecture, and was most freely used in cathedrals and public buildings where length of time could be had for its elaboration and public funds could be commanded to meet the expense. The initial stages of wood-carving in Japan were precisely the same, and the greater ease with which fine wood sculpture could be effected, and its relatively smaller expense, are probably responsible for its greater prevalence in buildings of a cheaper character.

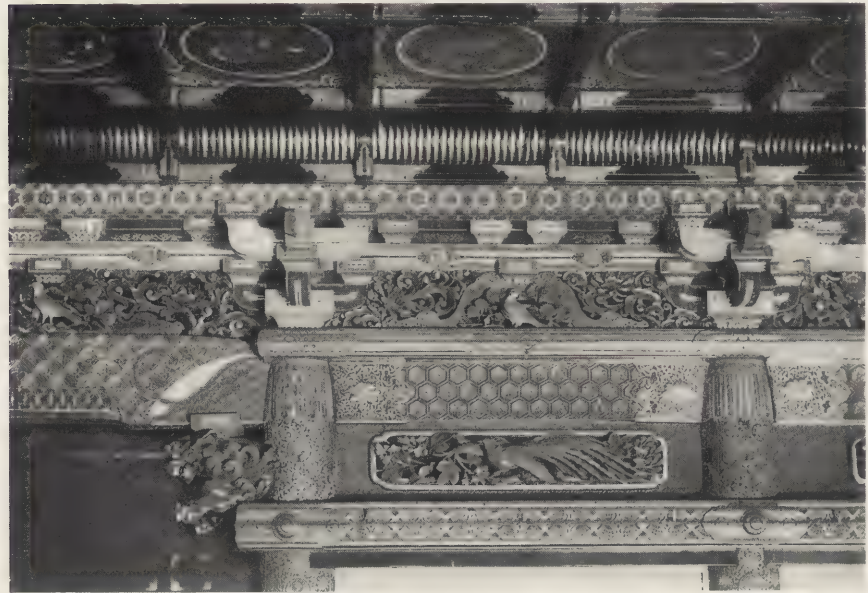
That wood should be selected as the medium in which the Japanese should work out their ideals is due primarily to the preva-



AN INNER TEMPLE  
Courtesy H. Deakin



lence of earthquakes and earth tremors, which virtually forbade the erection of stone buildings. Disastrous experiences, often repeated, early taught the Japanese builders to construct all their edifices of a material well calculated to withstand seismic disturbances. Besides this, there was at hand abundant timber capable, by its texture, of withstanding the ravages of time. There are to-day in Japan temples



CARVED FRIEZE OF AN INNER TEMPLE  
Courtesy H. Deakin

ten or more centuries old in which the sharp lines of the wood sculptures scarcely show the signs of wear.

As might naturally be expected under these conditions, wood-carvers in Japan assumed a rank and importance comparable with the position occupied by the sculptors in stone and marble in the palmiest days of Greek art; and as has been well said, Hidaro Jingro, the first, as he was perhaps the greatest, of the Japanese wood carvers, was as much revered in his country as Phidias was in Greece.

Wood sculpture, in a sense, became a national art, and when once it had become adopted in the country, it was refined and elaborated in every particular, with the one possible exception of portraiture, during succeeding ages. The work was more boldly conceived and was executed with an ever-greater measure of nicety. Indeed, the material used gave opportunity for effects that could scarcely be approximated



LE MATIN  
By J. James Tissot  
Courtesy Albert Roullier



GALLERY OF ETCHINGS  
Plate Eleven







TEMPLE FRIEZE AND CEILING, EMPEROR'S ROOM  
Courtesy H. Deakin

in a medium as hard and brittle as stone, and wood, rather than being a detriment to the art of carving, proved an advantage.

The accompanying illustrations will give some suggestion of the rich and beautiful forms produced in wood sculpture by the artists who followed Japan's first great carver, Hidaro Jingro. They are made from photographs taken by royal edict and not designed to go out of the empire. They were secured, however, by Henry Deakin from the photographer, and it is by courtesy of Mr. Deakin that they are now reproduced for the first time. An art which sprang up and bloomed in such wondrous beauty, and with which the western world has so little to offer in comparison, is worthy of the careful attention of American students.

It would appear that the art of wood-carving in Japan was for a long time employed exclusively for the decoration of temples, and was only gradually used for the embellishment of secular buildings. The first impetus came from Korea, and the first teachers the Japanese had were Korean artists. It is even maintained by specialists that a higher degree of excellence in figure sculpture obtained during the age immediately following the introduction of wood-carving into Japan than was ever reached in later times by the native sculptors.

"The actual history of carving in wood," says William Anderson, "is closely associated with that of Buddhism, the earliest sculptors of whom mention is made in the Ni-hon-gi having been



WOOD-CARVINGS IN TEMPLE OF IEYASU  
Courtesy H. Deakin

engaged for the purpose of building Buddhist temples and making idols. At this time the occupations of carpenter, architect, and sculptor appeared to have been united into a single guild. Thus artisans who displayed more than common skill in the use of the tools were selected for the task of cutting flowers, birds, and other



ornamental work required for the decoration of the building, or of its internal equipment of altars, tables, etc., but were not especially distinguished above their fellows, and probably shared with them in the more mechanical labors of the calling."



ENTRANCE TO INNER TEMPLE OF IEYASU

Courtesy H. Deakin

It is not the purpose of this article to trace, even in outline, the history of wood-carving from the establishment of a native school of sculptors in the seventh century. Suffice it to say, that throughout the Japan of to-day one may find innumerable remarkable examples of the art, both in figure sculpture and in sculpture of a purely orna-



mental character, that would put to the blush the most noted wood-carvers of the western world.

To the natives these sculptures mean more than mere decoration. Being intimately connected with the decoration of temples, wood-carving in Japan is almost of necessity closely linked with the religious beliefs and legends of the country. Much even of the architectural embellishment of secular buildings has thus a symbolic significance, which leads back by belief or tradition to earlier days. The idol sculptures scarcely meet the requirements of western taste, savoring more or less of the grotesque and even of the repellant, but the carvings of a purely ornamental character are superb, both in conception and in execution.

We of the west naturally have most interest in the architectural embellishments and will find most profit in studying the purely decorative work. This, however, was the culmination of seven or eight centuries of effort, and one can scarcely pass over in silence these centuries during which the Japanese wood-carver was an idol-maker. From the sixth to the sixteenth century the Japanese idol-maker worked under the direction of Korean and Chinese teachers, and followed closely Korean and Chinese models.

He commonly painted or gilded his wooden statues, and sought to invest them with some suggestion of life other than that of mere form. His larger statues were made of several pieces of wood, securely and deftly fastened together in such a way as to disguise the joints, and his smaller statues carved from a single piece of timber he often covered with a composition which was lacquered and decorated in such a way as to give results surpassing the skill of western artists.

Of course the majority of these statues are destitute of character and individuality, but many of them are wonderfully lifelike and show a study of human anatomy which we are not wont to credit to the Japanese. As eminent a specialist in Japanese art matters as Mr. Anderson is forced to conclude that many of the Japanese wooden statues still extant and in good condition are exceptionally fine models of portraiture, reproducing the features of individuals with complete accuracy.

The art of idol-making reached its highest development in the sixteenth century, and this was the beginning of the era of purely decorative work. Wood-sculpture for architectural decoration did not become prevalent as an elaborate system much before the sixteenth century. Tentative efforts in this branch of the art, however, were doubtless made at a much earlier period. The temples and residences at first were severely plain and savored of Chinese models, and the first pretentious architectural carvings were those employed in the mausolea of Shiba, Uyneo, and Nikko.

The leader in this new movement was a simple carpenter, Hidaro Jingro, in 1594. He, in a sense, was to Japanese wood-carving

what Hokusai was to Japanese drawing, and his work attracted so much attention that architectural wood-carving became a vogue, and the sculptors, whose work had previously been limited to the execution of mechanical designs and conventional flowers, soon banded themselves into a guild and developed their art to the highest degree.



EMPEROR'S ROOM, SHOWING PANELS IN PLACE  
Courtesy H. Deakin

As has been well said, wood-carving soon became the life and soul of Japanese architecture, and it stands to-day unique and unsurpassed.

The Japanese wood-carvers are pre-eminent in this, that even in the commoner kinds of purely decorative work, they are creative artists. They are not slavishly bound to set forms or rules, and do not interminably wreak changes on a few conventional models. Every artist designs for himself and gives free play to his imagination. He discloses the most careful study of the real and the liveliest fancy as to the unreal. As a consequence, his work speaks to the

beholder in ever-varying tones, and displays the beauties of nature and the fantastic conceptions of the mythical world in almost endless forms.

Japanese wood sculpture, therefore, is not a monotonous repetition of conventional forms, but is instinct with the individuality and genius of the carver. For this reason the wood-carvings of the island appeal to one practically in the same way as do paintings of the western world, and one finds in them virtually the same sort of pleasure.

In the better class of buildings in Japan, and especially in the temples, one finds the greatest variety of animal and floral enrichments—lions, tigers, unicorns, tapirs, mythical creatures, delicate bamboo effects, leaves and flowers of every description, animals held sacred by religious belief and tradition, birds of every description, landscapes with hill, valley, and stream, and skies with fine cloud effects. All these are executed in the better class of work with a correctness and precision that give evidence not merely of the wonderful skill of the artists, but of a loving, painstaking devotion to details foreign to the same art in any other portion of the world. Even the conventional geometrical patterns have a beauty and delicacy never approximated in corresponding work in the west.

The Japanese wood-carvers, moreover, are not merely artists in the designing and execution of their beautiful embellishments: they are also artists in the placing of them. One finds wood sculptures in Japanese edifices in every place that lends itself to adornment—on the roofs, under the eaves, on the doors and door-posts, on the walls and ceilings, in fact, everywhere where we of the west specialize our ornamentation and call into play a different kind of art.

Small patterns or compositions with fine detail are invariably placed for inspection at close range of vision, while coarser designs or patterns to which distance lends an added effect are executed on the higher portions of the structures. Some kinds of work are designed to be looked at from one direction only, and are employed in those corners or positions where they cannot suffer by inspection from a direction not contemplated by the artist. In a word, the architectural wood sculptures of Japan give evidence of a complete and carefully elaborated system that is theoretically correct.

Speaking in general terms, the wood-carvings of Japan may be divided into four classes. First, there are low-relief carvings in solid wood, produced with clear-cut chisel strokes and left sharply defined in all their outlines. Then there are high-relief carvings in solid wood, treated in the boldest and sharpest manner, with strong contrasts of light and shade. These effects are produced by graduations of surface, by deeply sunk hollows, and occasionally by under-cutting. This is the class of wood-carving usually employed where it can be seen from only one direction. A third class are the pierced carvings, probably the most characteristic class of architectural wood-carvings





No. 10



No. 11



No. 12

HAND-CUT JAPANESE STENCILS  
One Hundred Years Old  
Collection of H. Deakin



used in the temples. This kind of work lends itself to the richest and most varied designs, and the effects produced are really remarkable. The spaces between the ornamental forms are carefully cut out so that the design, be it bird or beast or flower, stands out conspicuously, with nothing to detract from or mar its beauty. Examples of this class of work may be seen in the accompanying



INNER GATE OF TEMPLE  
Courtesy H. Deakin

engraving. Lastly, there are the relief incrustated carvings, commonly used for panels. It is this type of work more than any other that gives opportunities to the sculptors for pictorial effects, rarely if ever attempted by wood-carvers of the west. Many of these carved panels, to be found in temples and secular buildings, might appropriately be framed and hung up for their picture value.

It was a short and natural step from the beauty of mere form to that of color, and the wood-carvers of the island were not slow to take



it. Shortly after wood-carvings became the accepted form of architectural embellishment, the artists undertook to enrich their work by painting and gilding. In this they sought to be consistent with nature. If the design were a bird, care was taken to make the colors true to life, various shades of green were used in the depiction of



CARVED WOOD PANEL IN EMPEROR'S ROOM  
Courtesy H. Deakin

foliage, flowers were tinted to look real, and fruits were dashed with red or gold to simulate ripeness.

It is mainly the architectural sculptures to which the reader's attention is directed, and the carving of masks and *netsuke* may be passed with a mere reference. Great ingenuity was developed in the manufacture of both these classes of products, but they lack the charm and the dignity of the greater works.

Wood-carving, as we are accustomed to see it in Europe and America, is scarcely a suggestion of the wonderful sculptures that

may everywhere be seen in Japan, and art students have been led to assign causes for the remarkable facility of the Japanese sculptors. Some have seen in them a special intuitive power, rarely or never found among western artists, while others have attributed the remarkable results obtained to a superior method of education. Artistic as



CARVED WOOD PANEL IN EMPEROR'S ROOM  
Courtesy H. Deakin

the Japanese commonly are and clever as they are as workmen, the supposition of a special gift is scarcely admissible. The closest students of the art of Japan, therefore, have been led to credit the wonderful carvings that abound in that country to the painstaking and elaborate methods of instruction used by the teachers—methods designed to develop every facility necessary for the execution of the highest class of work.

RICHARD HENRY WORTHINGTON.

## AMERICAN ART INDUSTRIES—IV\*

### MANUFACTURE OF WALL-PAPER

Of the wholesome advice given by John Ruskin, no injunction was more important, and none has been productive of better results, than his insistent admonition to improve the character and quality of mural decorations. The critic, reformer, and friend of the masses plead—and plead wisely—for the home, on the ground that it was more vital that the habitations in which we live should have tastefully decorated walls than the public buildings which we rarely visit. And it is to the credit of the American designers and manufacturers that they have done so much within the last two decades on the lines laid down by Ruskin.

It has become almost a conventional form of speech to refer to the centennial year as the birth of the American Renaissance in art. Certainly it was the beginning of new tastes and new methods in the matter of wall-paper. At the great exposition at Philadelphia a twelve-color printing machine was exhibited, which turned out thousands of rolls of wall-paper in the presence of visitors. That machine, however wonderful as was its work, was but the prototype of the machines of the present time, and its finished product was but a promise of the finer wall-papers turned out by the best manufacturers of to-day.

At that time the purely American wall-paper was scarcely beautiful. Even the imported papers were of a comparatively inferior quality, since the Old World manufacturers had not yet felt the stimulus and influence of the demand from this side of the Atlantic. This influence has since quickened the English and French wall-paper makers more than the demands of their home markets. To-day the most varied and most original wall-papers are made in this country, and as a consequence, the demand for imported products has greatly decreased.

An important factor in this wonderful development is the varied architecture of the land, covering, as it does, every known school and period, and combining all types and classes until they seem actually to have resolved themselves into new forms and styles. Diversity of needs has naturally given rise to diversity of designs, and the evolution of American wall-paper has kept pace with the development of popular taste.

This marked advancement in the art of printing wall-paper is, therefore, not wholly a measure of the skill and resources of the

\*BRUSH AND PENCIL is indebted to M. H. Birge & Sons Co., Buffalo, for the illustrations for this article.



American manufacturer: it is rather a witness of the general growth and cultivation of the people. The manufacturer, in point of fact, has often stood ready with wares far in advance of the people's demands. He has naturally found that too much progress has entailed financial loss, and he has therefore been forced to keep pace with consumers, or, at best, venture but a halting step before them. This is quite as true to-day as it ever was.

The proportion of really good wall-paper is not limited by a lack



MACHINE-PRINTING OF WALL-PAPER

of skill on the part of the producer, but by an as yet undeveloped taste on the part of the people. Wall-paper, if artistic, is a lasting joy, but it is this only to those whose taste has been cultivated to the point of appreciating it. For the masses whose tastes have not been so cultivated, manufacturers must perforce continue to produce a mere article of commerce, something that meets a demand and finds a ready sale.

The cry sent up by some, that more art is required in wall-paper, is through a lack of knowledge of some interesting facts connected with its production. It would distress the artistic reformer to see

the kind of wall-paper of commerce that really "sells." The signs, however, are hopeful, and the demand is making the production of better things profitable to manufacturers. Each year the grade of this popular paper, as it is called, is raised slightly, until now we stand far in advance of where we stood twenty years ago, with a bright outlook for the future. It is not, therefore, a cause for



HAND-PRINTING OF WALL-PAPER

distress to contemplate some of the inartistic wares one comes across, for this is merely the wall-paper of commerce.

Every grade of society must have its wall-paper. Not so with wrought iron nor stained glass, nor, in fact, with any other branch of decorative art. Wall-paper is unique in its field, æsthetic and commercial, and separates itself into these classes in a subtle manner, difficult for the expert himself to follow, but at the same time most vital.

The constant effort of the American manufacturer of wall-paper is

to secure novelty, and yet each new step must have a distinct bearing upon what went before, although it need not resemble it at all as far as the unpracticed eye can detect. In no other country is this true. The French designers, men of almost infinite skill, have worked in



DECORATIVE BOUQUET DESIGN

this field of art rather after the Japanese artist, who has a limited number of forms, and arranges and rearranges them in an endless variety in securing his effects. One might almost say that the French designs of wall-paper had but three separate forms—one the set bouquet, with its surrounding scroll; one a stripe, either plain



or ornate; and the third, what is known as a "trail," or random growth. The former is really the typical French pattern, and has its variety chiefly in its arrangement of the elements and the degree of perfection with which it is rendered.

It is not at all uncommon for American and English designers, connected with manufacturing establishments, to visit these French designers in their studios and furnish them with schemes and rough drafts of designs, which are then very successfully amplified and painted by these skillful artists. But left alone, there seems little hope of the French designers arriving at the immense variety of styles that the American producer shows. By limiting himself to these few forms, the French designer reaches a wonderful degree of perfection in his technique, and it is this rather than the variety of decorative possibilities that attracts one to his work.

The policy of the American designer and manufacturers has been to furnish a wide gamut of final decorative effects, rather than a series of carefully rendered figures, so to speak, which do not always resolve themselves into a pleasing whole. It is especially difficult to secure this great variety of forms owing to the fixed limitations in the sizes of the designs. Most patterns are practically eighteen inches square, some are twenty inches, but great skill is required even then to prevent all patterns looking more or less as though from the same mold, owing to this uniformity of dimension. In meeting this difficulty American designers have been singularly successful.

As with all kinds of enterprise that fall within the scope of the art industries, the work of the designer is all-important. Primarily, wall-paper was but a substitute for textile fabrics, and many of the evils that modern designers have had to combat are a direct outgrowth of the misdirected effort to imitate tapestries and the like. This imitation has checked the growth of better methods, and the best designers of to-day are those who, for the most part, have renounced time-honored models and have gone to nature for their suggestions.

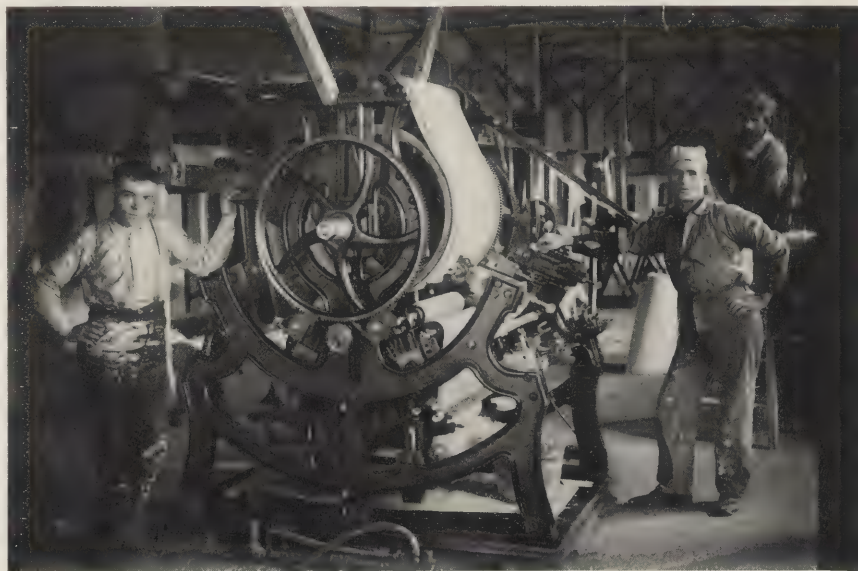
It will readily be seen that in the matter of wall-paper designed to supply the demands of the multitude, it is impossible to establish any absolute standard of taste. The designer, therefore, is obliged to study both the requirements and limitations of his art and the whims and notions of a varied public. With these ever in mind, he undertakes to get the best possible decorative results.

Speaking in general terms, a design should be graceful, flat, with good balance of line and color. It should have flowing curves and an absence of petty detail, with a general upward growth and an absence of diagonal lines. It must be something inherently beautiful, devoid of the grotesque, the eccentric, and the ugly.

The designer, therefore, must be both an idealist and an inventor

—an idealist, because the mere realistic reproduction of anything by way of a pattern in mural decoration is undesirable, even the most skillful copy being out of place in wall-paper; an inventor, because every step in general culture demands a corresponding step in designs; and the man without inventiveness is prone to be a servile copyist and to lag behind his times.

■ Designers have established certain principles which it may be well to summarize here, that the reader may understand some of the difficulties incident to the production of an artistic piece of wall-paper. No one portion of the design should be unduly prominent and assert



MACHINE-PRINTING OF WALL-PAPER—DIFFERENT TYPE OF MACHINE

itself to the detriment of the paper as a whole. All purely decorative designs are but a tissue of repetitions, and the lines must be so repeated as not to leave ugly gaps or to make awkward forms. Above all, no combination of lines and colors must be regarded as a picture, but must be considered from the point of view of making an harmonious and graceful decoration when repeated over a broad expanse of surface. Hence, by an exercise of imagination, the designer must cultivate the habit of seeing the effect of a figure or combination of figures thus repeated. He must balance his forms and his colors with a nicety, else the product, when completed, will be a sorry disappointment.

After a completed sketch is made, and is transferred to the





RANDOM TRAIL DESIGN



SYMBOLIC DESIGN  
By Walter Crane





BOUQUET SCROLL DESIGN



FRENCH STRIPE DESIGN

ground on which it is to serve as a decoration, the all-important matter of the color scheme has to be determined. Masses of color have to be put in broadly and simply, otherwise the colors are apt to look like disfiguring blots. Fine details, as a rule, are out of place, since they are apt to militate against artistic results and at the same time are a handicap to the manufacturer, since it must ever be borne in mind that a design that lends itself to only one color scheme is apt to be a financial failure. It is the old question of tastes, cultivated and uncultivated. A given design in one color scheme would please a certain class of purchasers and possibly displease a more numerous class. One will demand a combination of blues, another of buffs, another of reds, and so on; and it is therefore of prime importance to the manufacturer to have designs that are susceptible to different treatments so as to make his accepted designs meet the demands of the greatest possible number of consumers.

The methods of producing wall-paper are, perhaps, the most fascinating of any employed in artistic manufacturing. It seems impossible that the dainty little chamber paper, with its pink blossoms and moire silk background, could have come out of that great lumbering machine with its seemingly unpropitious environment. And yet the mechanical contrivances are so cunningly devised that a serious mishap is almost unknown. Pails of color run into little troughs under the machines, and "bundles" of paper fed in at another place by picturesquely spattered boys, yield just the result desired.

Manufacturers divide all wall-paper into two general classes, "hand" and "machine." The former is practically the original method of the "paper-stainers," as they were called when the work was done on separate sheets of paper, long before the art of making a continuous strip was known. By this method many results are obtained which are impossible in the machine-made article, the colors being applied block by block, each color being allowed to dry before the next is applied.

Machines are made in several sizes, those for patterns of one color up to the great "twelve-color" machines. Beyond this size it has not been found practicable to build them. The principle of the machine is very simple. It consists of a slowly revolving drum, or cylinder, upon the surface of which the blank paper is held while it engages in its rotary course, and a series of smaller rollers, each containing a single element of the pattern in its own color. The aggregation of these rollers produces the whole pattern.

So in the case of a flower-and-leaf pattern having say twelve colors: the big drum carries the blank paper around until it receives first a series of pink blotches. Passing on its course it receives a number of deeper reds, and still farther on a very deep tone. If we stopped it there, we should see a beautiful rose, with no stems or



leaves. But going on, it is met by the roller whose work it is to print the "light leaf," as it would be called, then a deeper shadow, and perhaps a series of shades used in the modeling. Thus the paper passes in its course around one revolution of this drum and makes its complete collection of an impression from each roller in turn. It is then taken off to the "racks" by clever mechanical contrivances, to hang in long festoons over the steam-heated pipes to dry.

There is, perhaps, no part of the industry so bewildering to the outsider as these same little rollers. In accuracy of work and intrinsic beauty they are marvelous. They are made of selected maple, and upon the beautifully finished surface of each roller the design is accurately traced. If it be a design in "six colors," six rollers are prepared, each having the *whole* pattern traced upon its surface. Then each roller is given its particular office by having its own color built up from the surface of the roller, like a type.

This is done by what is called "brassing," which consists of cutting into the roller at the outer edge of one of the colors on its surface, and then driving a ribbon of brass into this cleft until it stands up about a half-inch, forming a little wall about this element of the design. The space inside this little inclosure is fitted with a pad of felt, which is to take the color in the operation of printing. The skill and accuracy required in cutting these brassed rollers is wonderful. The "block-cutter," as he is called, looks for a moment at some complicated curve, and with a few twists he has fashioned the strip of brass which he holds in his hand in exact imitation of the form, and the strip of brass is hammered into the roller.

So long as the colors in a machine-made paper remain separate or nearly so, the effect is clear-cut and sharp, but falling as they do in rapid succession, all quite wet, they are bound to run one into the other more or less. In many instances this is desirable, but for patterns where this would injure the effect desired, the old method of hand-printing is resorted to.

This consists of printing from flat blocks of wood varying in size according to the length of the pattern to be produced. Usually, however, they are twenty inches wide by thirty or so long. As in the case of machine-printing, each color has its own separate block, which has carved on its surface a part of the design representing one of its colors, or the whole design if it is to be printed in one color.

These blocks are supplied with color by dipping them into pads of color, like inking a stamp of any kind. The paper is passed over a table and printed upon, and is then hung up to dry. Later it is brought down to receive its next color, and so on.

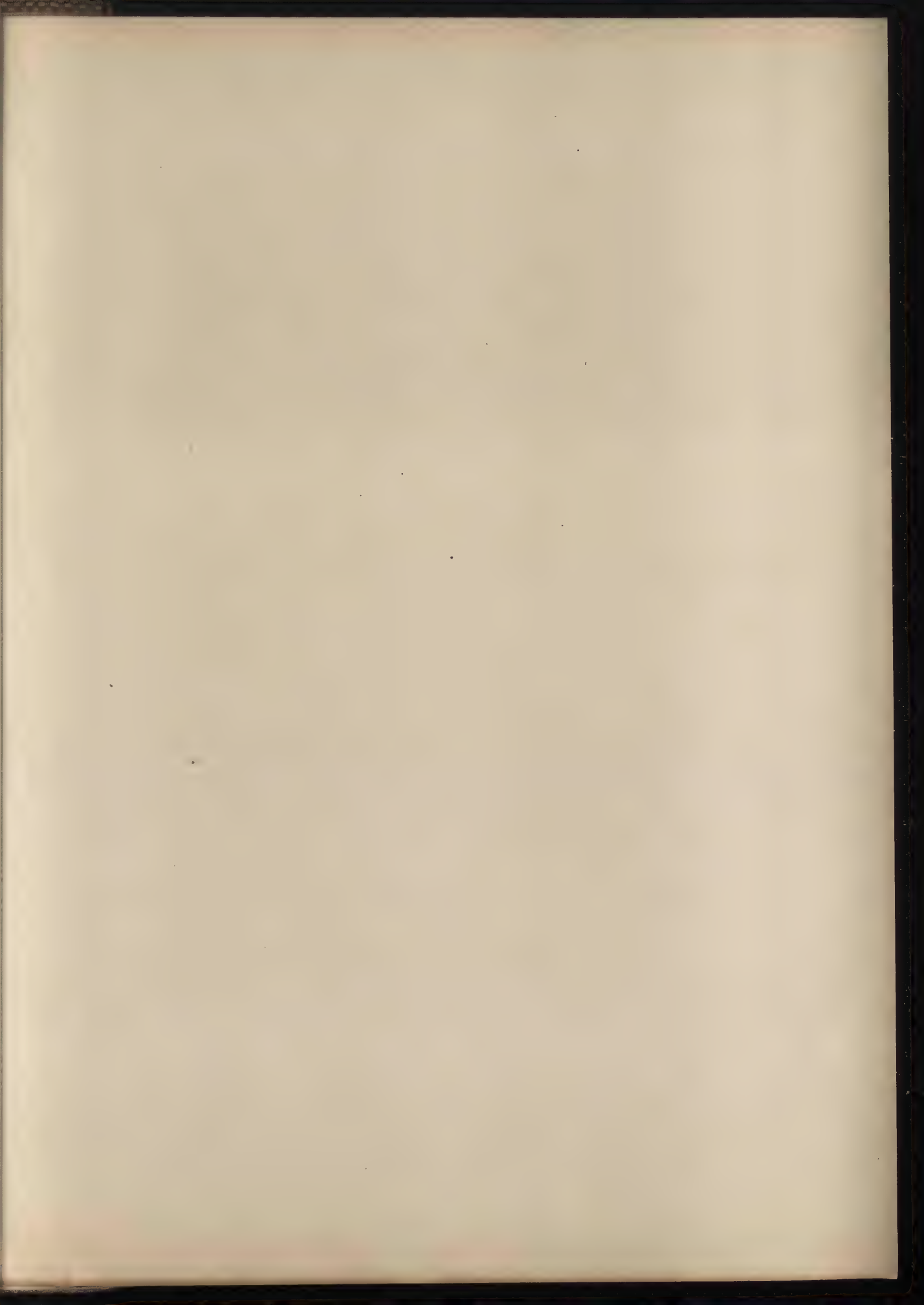
ARTHUR C. WOOD.



## BOOK REVIEWS

The "American Art Annual" for 1900-1901, published by Noyes, Platt & Co., Boston, is an especially valuable reference book for those who wish information on art matters in the United States. It is patterned closely after the first issue of this important work, and gives in brief all the facts the average person would likely need as to the clubs, societies, and institutions in the country having art as their special interest. It has, in addition, comprehensive data about auction sales, art books and magazines, obituaries of artists, exhibitions, gifts, bequests, prizes, and scholarships, together with reports of various important galleries and societies, and a mass of other information not readily accessible elsewhere to the art student. Its various directories are full and in the main correct. The editor, Miss Florence M. Levy, has made commendable efforts to bring all records up to date and to maintain a high standard of accuracy. Most of the information was secured from original and authoritative sources, and was condensed and tabulated with a view to enhancing the value of the volume for reference purposes. Miss Levy has wisely avoided duplicating material furnished in previous issues of the annual, and has adhered closely to her purpose of giving the events of 1899-1900, and the plans for the current year as far as outlined by October 1st last. The principal new features added to the work are a directory of architects, a directory of art teachers and supervisors, a list of the artist members of the societies forming the Fine Arts Federation of New York, and tabulated data relative to art schools, bequests, prizes, etc. The volume leaves little to be desired either in contents or appearance, and is heartily to be recommended as the best handbook of general information on art matters obtainable.

For further book reviews, see advertising page 9.





THE TOWER  
By Clarence H. White



ARTISTIC PHOTOGRAPHY  
Plate Nine



# BRUSH AND PENCIL

VOL. VII

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## A WESTERN ARTIST—LESLIE J. SKELTON

The history of a struggle for success in life, combined with an ambition to study and conquer in art, is an old yet ever new story, and the man who survives the battle becomes at once an object of interest.

Leslie J. Skelton, the subject of this sketch, began as a boy of fourteen to study art, drawing from the cast in pencil and charcoal. A year or two later he was working in pastel and oil. Then came the important moment that arrives sooner or later for every youth—the time when he must decide the question as to what he should do in life.

Young Skelton frankly stated his desire to become an artist. His parents and friends finally, however, persuaded him that a business career would be better, and so to business he went, with a firm resolve to make a success of what he undertook, and also equally determined to continue his art studies. Sympathizing with this desire, his parents provided him with a studio, and early in the morning and late at night he could be found there, drawing and painting from the cast and still life. They also secured for him the best masters to be found at that time in Montreal, Canada, his birthplace. Every holiday was spent out of doors sketching and painting from nature.

Many of his pictures were hung by the Montreal Art Association and the Royal Canadian Academy, to whose exhibitions Mr. Skelton became a regular contributor. He was one of the first to join the Montreal Art Association, in which he took an active interest. Presently he became one of its officers. The candle, however, during



LESLIE J. SKELTON  
From a Photograph

these years of concentrated effort was burning at both ends, and one day a physician's order came for his seeming exile to Colorado.

His business success made the removal a financial possibility, but his artistic sense revolted at the thought of making a permanent home



CHEYENNE BROOK, COLORADO SPRINGS  
By Leslie J. Skelton

in a country whose chief boasts were brilliant daily sunshine and magnificent unlimited distances, where mountains twenty miles away looked against the clear blue sky as if cut from pasteboard. But life sometimes holds in store unlooked-for compensations. Mr. Skelton lived for some years in the open air of the great health-restoring dry belt of the Rockies, during the summer in a small studio in one of the great cañons, in winter out almost every day, stealing from nature for his canvas one or more of her fascinating phases. The old pine at timber line, the birch and quaking aspen, the mountain stream, the vast stretch of prairie, were subjects he studied and painted in all lights and at all seasons.

Suddenly the artist awakened to the fact that

he had thrown off the shackles of business forever, had gained great facility and strength in his profession, and what was equally important, had regained his health.

Throughout Mr. Skelton's early life he had had numerous opportunities of visiting Europe, and during these vacations he had studied most carefully and thoroughly the works of the great masters in the different Continental galleries. The yearly exhibitions of the Salon, the Royal Academy, the New and Grosvenor galleries also found him a regular and frequent visitor. He had thus an opportunity of becoming thoroughly familiar with the works and methods of the greatest masters, not only with those of the older schools, but also with those of more modern men.

Turner and Frans Hals had very special attractions for him, and



GATHERING STORM IN ESTES PARK  
By Leslie J. Skelton



ENTRANCE TO SOUTH CHEYENNE CAÑON  
By Leslie J. Skelton  
Permission of Mrs. Benjamin P. Cheney





VILLAGE STREET, MONTIGNY, FRANCE  
By Leslie J. Skelton

among the more recent men Corot, Daubigny, Fritz Thaulow, Iwill, and other masters of French landscape had claimed his attention and admiration. It had been a constant dream to study under one of the

great modern painters, and now, with regained health and energy, he again set sail for France.

On arriving in Paris, ten days were spent at the two Salons, selecting the work of those men with whom he felt most in sympathy. At the head of the list thus made was placed the name of the great landscape painter, Iwill. What the master thought when the foreigner called upon him and had the audacity to state that he wanted to work with him, and in his studio, is not recorded. The result was, however, that Iwill repaired to Skelton's Paris studio, and many sketches, studies, and pictures were reviewed. What he said was: "You see nature correctly. I am at your entire disposition."

It took but a short time for the Frenchman to discover the sincerity and earnestness of his prospective pupil. Then began whole days and months of pleasurable

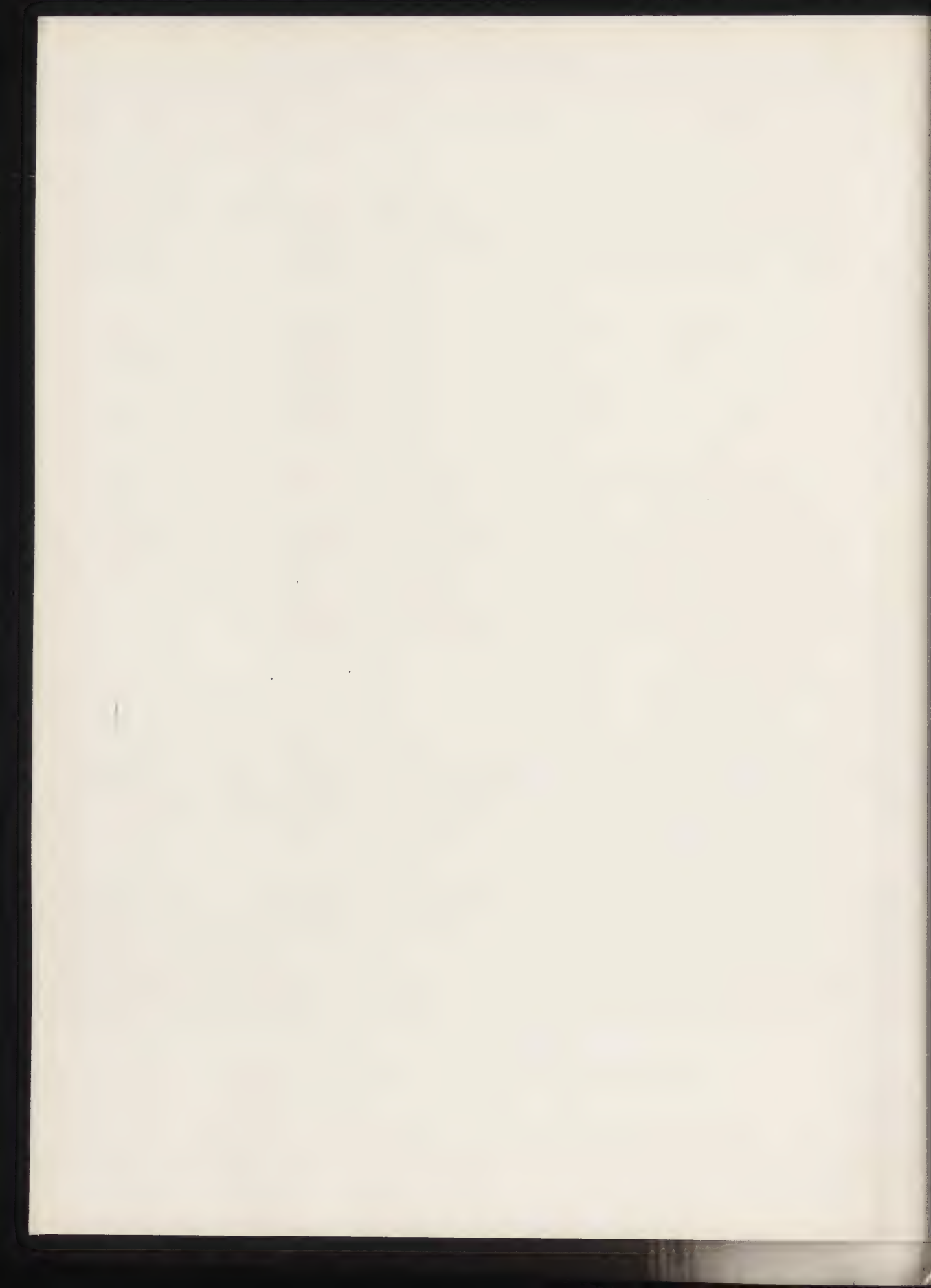


GRAND CANAL, VENICE  
By Leslie J. Skelton



LANDSCAPE  
By Leslie J. Skelton







artistic effort—one day at St. Cloud, another at Meudon; a week around the suburbs of Paris, and then months at Montigny, Etaples, and St. Gabriel, followed by trips to Venice, Assisi, and other of the picturesque Italian cities.

How the pupil assimilated the methods of the master and profited by his advice is revealed in Mr. Skelton's present work. He would seem to have acquired much of Iwill's skill in handling light and



TOWN OF ASSISI, ITALY  
By Leslie J. Skelton

atmosphere, and also to have found in him a sympathetic mind in the poetic interpretation of nature. The chief charm of Mr. Skelton's earlier work lay in its sentiment. Now that he has mastered technicalities and has learned to express his appreciation of color, he has not lost his delicacy of perception and interpretation. Despite the extraordinary clearness of the air of Colorado, he seizes passing effects of cloud and atmosphere, and he depicts the mountains in a way which is both poetic and realistic.

Mr. Skelton's artistic sense leads him instinctively to choose the most beautiful phases of nature and the most refined compositions. He paints nothing daring or startling, his work is essentially quiet and harmonious. One feels in seeing his paintings that they are the sort one would wish to live with. His gamut of subjects is a long one. Sometimes he paints Venice, its dazzling blue sky and brilliant reflection; then a vast stretch of meadow land with the horizon-line miles



WILLOWS, CHRISTCHURCH, ENGLAND  
By Leslie J. Skelton

away; now a group of trees that you can almost feel the summer wind blowing through; or it may be the mountains of Colorado with luminous clouds casting peculiar blue shadows; and then again a group of

Normandy cottages bathed in the warmest sunlight. In all of these varying subjects there is atmosphere, delicacy, and brilliance of coloring, truthful drawing, and what is more than all, that peculiar quality known as distinction.

The earnestness, versatility, truth, and steadfastness of the man are revealed in his work as an artist no less than in his every-day life as a citizen. He has identified himself with the community in which he lives, and through his untiring efforts the first public exhibition of pictures was held in Colorado Springs last year.

The days of artistic struggle are now over, the man has made a place for himself, and many of those who own a Skelton may now read in his work something more than the charming tale of the brush.

H. R. WRAY.



HIGH TIDE, CHRISTCHURCH, ENGLAND  
By Leslie J. Skelton  
Permission of Dr. James Thomason Muir



DE GUICHE  
By Joseph T. Keiley



ARTISTIC PHOTOGRAPHY  
Plate Ten





## GENUINE ART VERSUS MECHANISM

If we study the word "art" and its etymology we find that it means in general, skill—skill in making, arranging, or fitting something; skill in the attainment of a desired end; skill in mental as well as in manual labor. As there is always a best way for doing anything, the perfection of it is an art; and the one who does it best, an artist.

There are artists in all trades, as well as in all professions where mind or imagination is chiefly concerned. Poetry, music, painting, sculpture, and architecture are commonly called the fine arts. The word art has also often been applied specially to the art of drawing and painting in all their different phases, so that to say a person is engaged in art work often means only some kind of work in the "graphic arts."

We find that art means skill, but in the fine arts this is but one of the elements. There is an emotion, a poetical feeling, which is common to all true artists, and all real works of art are the expression of this. Different definitions or interpretations of art are given by different writers. It has been called imagination, the sense of the beautiful, a language. Art can express itself by means of sounds in music, by means of words in poetry, or in painting by means of forms and colors.

The source of art is the perception of the beautiful, the emotion which the artist feels in the presence of nature, and works of art are the outcome of his desire to express that emotion. Art is nature seen through the mind of the artist and no artist sees exactly what another has seen.

We may learn something more about what art is by recalling what it is not. We know that it is not imitation, neither mere technique, nor mere talent, nor inspiration. Imitation is not the supreme aim of art, or, as Taine says, "Photography would be superior to painting, and the court reports, where every word and gesture are carefully noticed, the greatest literary works."

There is some imitation in art, but perfect exactness is not art. Art is sometimes purposely inexact. Michel Angelo's figures would not express such strength and power if they were mere copies from nature. A sketch has often more value than a finished picture, because it shows only the principal characteristics of the subject.

Even in photography perfect exactness, as it is obtained by instantaneous process, sometimes spoils the general effect. Photographs of horses taken while they are running at full speed do not give the



FLYING CLOUDS—PAINTING  
By Charles H. Davis

effect of speed at all. The form and position of the horses' bodies at a given second are really very different from what they appear to be to one watching them.

The best works in photography are not perfect imitations. The photographer is more or less an artist in his way of posing, arranging, and finishing. He can attain beautiful results in his line and his art can also be very helpful to the painter, but that help has been greatly misunderstood and misused.

We see to-day a deplorable tendency to combine the two arts of painting and photography, a process resulting in productions that lack whatever merit either art ought to possess. I hope the time will soon come when portraits, which are enlarged photographs, finished with more or less skill in black crayon or some colored medium, will not be endured upon their walls by people who lay claim to any refinement or taste.

The picture may be like a friend, or rather, like the photograph of a friend. It would be a wonder if it were not, since it is partly the work of excellent machinery, but that very likeness stamped upon anything so inartistic makes the effect all the more painful.



The cheapness of such pictures ought to warn us against them. Are they not often advertised as given away for the sale of the frame? Is not the hand-work upon them done mostly by men and women who never had any art training at all? If we cannot afford portraits painted by artists of some taste and education, why not be satisfied with photographs, which can be very artistic in their way?

The fear has sometimes been expressed that photography would in time entirely supersede the art of painting. Some people seem to think that when the process of taking photographs in colors has been perfected and made common enough, the painter will have nothing more to do. We need not fear anything of the kind. Perfection in photography may rid us in time of all the poor work done in color. The work of the artist, however, in which is seen his own individuality, his own perception of the beautiful, his own creation in fact, can no more perish than the soul which inspired it.

HENRIETTA CLOPATH.



END OF A NOVEMBER DAY — PHOTOGRAPH  
By Frederick K. Lawrence



OLD SILVER SERVICE  
Courtesy of Henry T. Coates & Co.

## STUDIES OF ART IN AMERICAN LIFE—V AN AMERICAN ARISTOCRACY

With the coming of the English settlers to Virginia, a unique phase of colonial life sprang into being. It was unlike the rigid simplicity of the Puritans and equally remote from the placid existence of the Dutch. It was made up of sharp contrasts, and was feudal on the one hand, penal on the other.

Among the founders of the Virginia Plantation were convicts from Newgate and cavaliers from the court of King James. Out of the inevitable conflict of caste the cavaliers were victorious, and with their victory an Old World aristocracy was established in a wilderness. This social system flourished for more than two hundred years and declined only with the War of the Rebellion.

Under the royal charter, land grants were extensive and the estates of the southern planter included miles of territory. Toward the end of the eighteenth century the home of the Virginia gentleman was one of luxury, and was closely modeled on that of the wealthy English land-owner.

Favored by climate, his boundless acres, tilled by faithful slaves, gave him little care. Affairs of state were not perplexing. The problems that confronted the Northern colonists were unknown to him. Blessed with wealth and education, he had the leisure to cultivate the gentle arts of living. He possessed a library, a picture-gallery, and a music-room. His costumes, his silver, and

his coach were imported from the mother country. His snuff-box and his book-plate were of English design. While punctilious about all social forms, he was much more than a man of fashion. He could defend a friend or vanquish a foe, and his purse was always open to help those less fortunate than himself. He spent lavishly in entertaining, but he built churches and endowed colleges and left the world the better for having lived in it. His epitaph was not long enough to chronicle all his good deeds, albeit tombstones were of generous dimensions.

Land passed from father to son, each in turn adding to the beauty of the estate. Colonial architecture reached its height in the mansions of the Old Dominion. Had the eighteenth century bequeathed nothing more to art than these stately dwellings, it had left America its debtor. Built of brick and stone and quartered oak, they defied time. It remained for a later civilization to demolish them. What two hundred years of winter snows and summer suns could not affect, five years of shot and shell nearly exterminated. A few of the old homes of the South have been restored, and thus some of the grandeur of ante-bellum days is perpetuated.

Among the houses famous for their architectural beauty and for the hospitality of their owners, were Westover, on the James River, built by William Byrd, "first gentleman of Virginia"; Lower Brandon, the home of Nathiel Harrison; Corotoman, Cleve, Sabine Hall, and Nomini, erected by Robert Carter, called "King Carter," and his sons, John, Charles, Landon, and Robert, Jr. Old letters and inventories show that these mansions were richly furnished. Mention is made of the paneled hall of Westover, with its elaborately carved staircase and high newel posts; of the south parlor, with its Italian mantel and silken hangings; of the library, furnished in Spanish leather and lined with rare volumes, and of the great iron gates at the entrance of the estate, ornamented with the Byrd coat-of-arms and guarded by stone lions.

The home of Councilor Carter in Williamsburg has been minutely described. "The first parlor was bright with crimson-colored paper, the second had hangings of green and white, and the third, the best parlor, was decorated with a finer grade of paper, a blue ground with yellow flowers." These papers were painted by hand and were imported at great expense. Guests were re-



BOOK-PLATE OF WILLIAM BYRD.



ceived in the Carter mansion according to their rank. Distinguished foreigners and members of the first families were entertained in the blue-and-yellow parlor, lesser lights in the green parlor, and the many who sought the councilor on account of his semi-public position were ushered into the red parlor. The red parlor instilled awe. The



CHAPEL BUILT BY CHARLES CARROLL  
Doughoregan Manor

paper was divided into panels bordered with gold oak leaves and embellished with the arms of the Carters.

On these occasions Mrs. Carter, *née* Ann Tasker, was an imposing figure, in scarlet lutestring, pearls, and lace ruffles, her feet daintily clad in velvet shoes. She was a woman of great dignity and "versed beyond her generation in music and needlework." Her portrait, now in the possession of a descendant, shows her to have been a woman of commanding presence. It is interesting to compare this picture with the portraits of her daughter, Mrs. Willis, and her granddaughter, the celebrated Mrs. Kenyon. The type is the same, the face a long oval, the eyebrows well defined, the forehead remarkably high, the hands slender and beautifully modeled. Save for the differ-



HARRIET CHEW  
A Southern Belle, 1799  
Portrait by John Trumbull







ence in dress the canvases might have been painted from the same person.

Wealthy Virginians were given to having their portraits painted and thus the picturesque fashions of the day have been handed down. Councilor Carter's portrait hangs now in Sabine Hall. It is noteworthy, aside from the fact that it depicts one of the most famous men of his time, as being one of Sir Joshua Reynolds' earliest efforts. It is treated in the artist's happiest vein and ranks in interest with the



SABINE HALL, RICHMOND COUNTY, VIRGINIA  
Courtesy of Henry T. Coates & Co.

fine portrait of the councilor's grandfather, Robert Carter, F., executed by an unknown hand in 1650.

Councilor Carter left a host of letters, memoranda, and diaries. The magnificence of his chariot and four, the dignity of his traveling coach, the upholstery of his sedan chair, the number of his slaves, the pattern of his mahogany furniture, the dimensions of his harpsichord, the designs of his silverware, and the cost of Mrs. Carter's pearls and quilted cloaks were all duly recorded. Thanks to these details a vivid picture of the Southern gentry is preserved. This luxury was enjoyed by all the Carters and also by the Harrisons, the Lees, the Balls, the Pages, the Fairfaxes, the Randolphs, the Pendletons, and the Carrolls—names always associated with the fame of the Old Dominion and her sister colony, Maryland.

While the men of these old families were renowned for their grace



OLD SNUFF-BOX

of manner, their scholarly attainments, their chivalry, the women were distinguished at home and abroad for their beauty, and that distinction of bearing which is conceded to belong to the daughters of the South. Women were delicately reared. The freedom of the Dutch housewife was not theirs nor was it coveted. Their education consisted of a careful training in the art of letter-writing, in all forms of etiquette, and in the "genteel pastimes of drawing, color-painting, and embroidery." Later

they were presented at court. The court atmosphere was supposed to give the final touch, that ease and self-possession, that was to enable them to preside properly over their own homes.

William Byrd, second, in writing from England, says: "My daughter Evelyn and I have arrived in London, and I hope I shall manage her in such a way that she will be no discredit to her country." Evelyn Byrd, of Westover, was sixteen when she made her debut in London. Her portrait, painted a year later, hangs in the gallery of Lower Brandon next to that of her illustrious father. The artist's signature has long been effaced from both canvases, and the features of William Byrd peer out as through a mist, but the fair Evelyn, most famous of the beauties of her day, who won the admiration of Lord Chatham and the love of the Earl of Peterborough, and who died of a broken heart at the age of twenty-nine, looks down from her frame serenely, clear of eye and bright of cheek, her hair smoothly arranged and decked with flowers, her long tapering fingers holding a shepherd's crook and garden hat. Lower Brandon has many priceless pictures, but none so fascinating as that of Evelyn Byrd.

Down to the middle of the eighteenth century conditions remained much the same in Maryland and Virginia. With the dawning of the American independence a change of attitude toward the mother country was inevitable, and the new republic had no stancher supporters than these Southern gentlemen of English tastes. Among the men who mutually pledged their lives, their fortunes, and their sacred honor, were Richard Henry Lee, Benjamin Harrison, Thomas Jefferson, and Charles Carroll of Carrollton.

In the quiet chapel at Doughoregan Manor, built by the first



Charles Carroll, scholar, poet, and loyal Catholic, rests Charles Carroll, "The Signer." There is no lengthy epitaph; a brief line records his birth and death, but cut in bronze is a fac-simile of the Declaration of Independence, and on a tablet above, are thirteen states beneath a silver cross. Charles Carroll, of Homewood, the fourth to bear the name, and his lovely wife, Harriet Chew, the favorite of Washington, sleep in this old chapel. The beauty of Doughoregan has been sacredly preserved and with it this stately chapel has suffered no neglect. In its early days it was famous for its marble altar and mosaic reredos, and to-day it has few equals among private places of worship.

After the War of the Revolution, life in the South slipped back into its old grooves and continued in these lines for more than two generations. The North had undergone many changes. In the years following the War of 1812 a great impetus had come to commerce, to inland trade, and to all forms of manufactures. The South, always more prosperous, felt the new order of things but little. In the North a restlessness had taken possession of the people. The dignity of colonial days was nearly over. In the South it survived. Manners were just as courtly and social lines were even more closely drawn. Estates had grown smaller as towns and cities increased, but



STAIRCASE IN SOUTHERN MANSION  
Courtesy of Henry T. Coates & Co.





A SOUTHERN BELLE, 1850

closed. The stranger within his gates was welcome at all hours of the day or night. His house, his servants, his carriages, were at the disposal of his guest.

Distances between plantations were great, and each estate was practically complete in itself. Everything necessary for a bountiful table was provided on the grounds. In the spacious kitchen, detached from the main house, a turbaned cook presided, assisted by a retinue of lesser blacks. In the great fireplace and huge brick oven were fashioned the dishes that made the Southern housekeeper renowned and that were not unimportant items in her success as a hostess. Virginia cookery was almost as famous as Virginia chivalry.

With the Civil War the old

the relations between master and slave were unchanged. The elder son did not go abroad for his education as his grandfather and great-grandfather had done, but attended the university in his own state, or came North to Harvard or Yale. The daughters studied at home and later spent a year at a fashionable school in Washington or Baltimore, not infrequently traveling abroad before settling down as the mistress of some vast plantation. Life in the manor houses, while not so picturesque as in the previous century, perhaps for the reason that powdered hair and ruffles were out of fashion, was characterized by the same open hospitality. The door of the Virginian's home was never



ROBERT CARTER OF COROTOMAN

order of things passed away. Many homes were ruined, and those that survived were never quite the same again. Courtesy and chivalry were not extinct, for they belonged to the Southerner by inheritance, but the old life was gone forever.

The South has been fortunate in its story-tellers and the period "befoh de wah" will live in fiction. What Thomas Nelson Page, Hopkinson Smith, and Constance Cary Harrison have done for Virginia, James Lane Allen and Richard Malcolm Johnson have done for Kentucky and Georgia. Colonel Carter, Mars' Charles and Meh Lady are portraits that time cannot fade.

VIRGINIA HUNTINGTON ROBIE.



THE CIGARETTE GIRL—ETCHING

By Anders Zorn

## ARTS AND CRAFTS IN MINNEAPOLIS

The Society of Arts and Crafts in Minneapolis was organized in 1895 under the name of The Chalk and Chisel Club, and two years ago held its first exhibition. That exhibition was a distinct success,

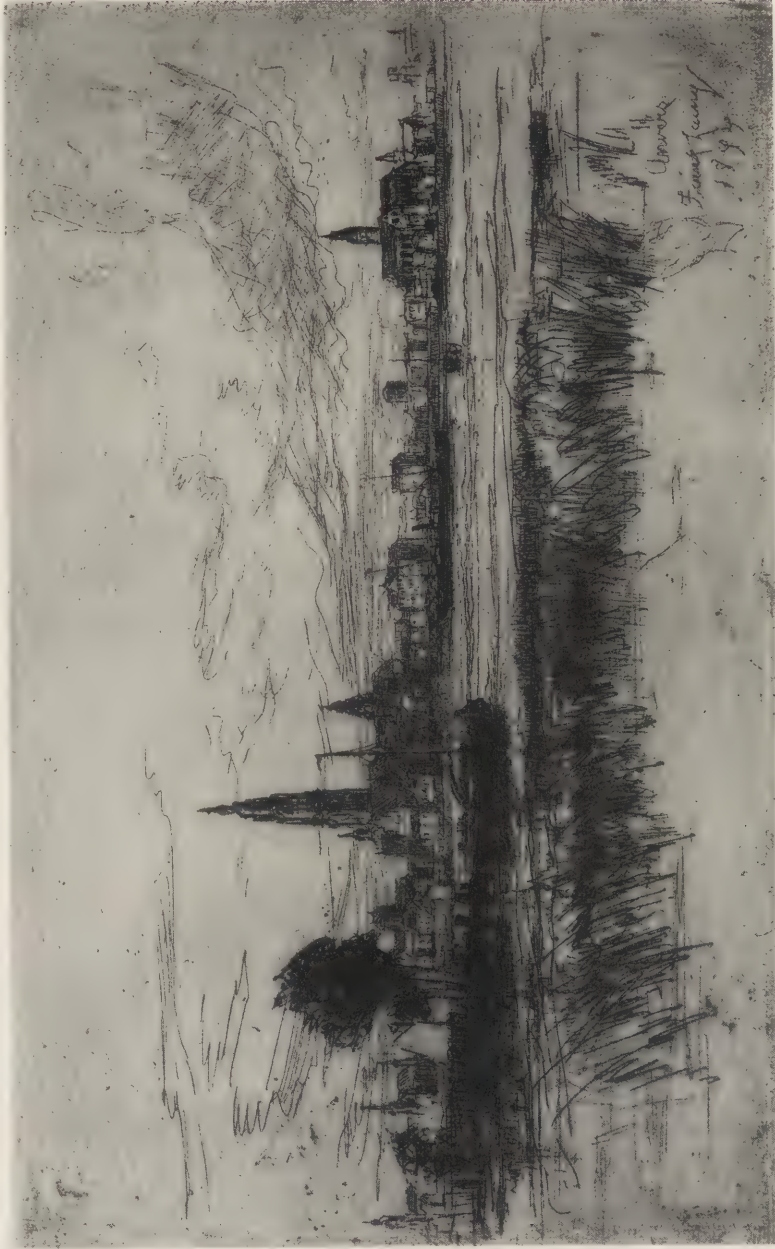


DECORATIVE MODELING  
By Mrs. George J. Backus

though many of the members of the society were scarcely more than beginners, while others were adventurers along new and experimental lines. The verdict concerning this, its second exhibition, must be that it surpassed its predecessor, for the work of the members of the society was stronger and better, even when regarded from the technical point of view. Any crudeness or amateurishness apparent was due to the execution, rarely to the designing. The society needs additional members, working craftsmen (or crafts-women), and it hopes by its exhibitions to bring to itself the best of the craftsmanship of the West.

Under the head of metal-work, Mrs. Elinor Klapp, of Chicago, exhibited forty pieces of jewelry, the same that she displayed at the Paris Exposition. The designs seem to possess great originality, but Mrs. Klapp modestly disclaims originality. She says her masters are the old jewelers of a century or more ago, who revered Nature's handiwork. Like them she would study the gem and fit the setting to its individuality. Again she has the Mediæval and Oriental estimate of values. To her the rarest and costliest is not always the most desirable. She would not discard a gem simply because it was irregular in color or shape, as its individuality might compensate for these fancied





AUVERS  
By Frank Laing  
Courtesy of Albert Roullier





defects. She always takes the suggestion of the setting from the stone.

There were other things of beauty in metals by different workers of such artistic and intrinsic value as to warrant their being joys forever. Notable were the candlesticks of solid and spun brass, the work of R. R. Jarvie, of the Krayle Company, Chicago, and very unique was his Dutch iron lantern with horn sides. A hand mirror by Miss Heisser, of Minneapolis, with pewter back and handle, was one of these things, beautiful in itself, but difficult to photograph to advantage. The design was chaste and the execution workmanlike. A copper card-tray, the work of Mrs. Isodore P. Taylor, of Kenilworth, Illinois, has a soft sketchy design, and shows beautiful tints.



SPECIMEN OF BOOKBINDING  
By Ellen Gates Starr



JEWELRY AND METAL-WORK  
By Mrs. Elinor Klapp

Another notable bit was a scarab buckle in copper and agate, the design by Mrs. Koehler, and the execution by Miss Bertha L. Holden, of Chicago. Meritorious also was the work of Charles H. Barr, of East Greenwich, Rhode Island, especially a bronze scone. A silver porringer with a bee and clover design was a distinct success in originality



and workmanship, as was a photograph-box with metal enrichment. These were the work of Mrs. Madeline Yale Wynne, of Chicago. A leaden box for cigars, designed and executed by Mary E. J. Colter, of St. Paul, was unique. It represented a veritable Portia's casket and bore the significant inscription, "Who chooseth me must give and hazard all he hath." Nothing better in its way was seen at the exhibition.

In textiles, the Art Needlework Class of Pratt Institute sent a large and varied display. A chair-seat with fancy stitches on Russian



SPECIMENS OF GRUEBY WARE  
From Grueby Pottery, Boston

crash in a bold, conventional design, embroidered in low-toned colors, was good. Beautiful also was a cushion-cover of silk darning on crash, showing a soft and harmonious color scheme. The Deerfield, Massachusetts Blue-and-White Society exhibited charming embroideries. The designs were good, mostly along conventional lines, and the coloring and workmanship evidenced integrity. The pieces were mostly small.

In needlework this seems to be the doily and centerpiece age. While there is nothing unworthy in this one cannot help regretting, with a certain gentle pastmaster in embroidery, that this ephemeral work in stitchery is not giving place to something more permanent and important in ornamental embroidery. Such perfection of tech-



LEATHER-WORK—MAGAZINE COVERS  
By Mrs. Amelia H. Center



LEADEN CASKET WITH COPPER ENRICHMENT  
By Miss Mary E. J. Colter





CUSHION-COVER, SILK EMBROIDERED  
From Pratt Institute

partment. The Rookwood Pottery made a charming exhibition, taken as a whole. It included a specimen of its famous "Tiger's Eye." Another piece, a vase, was curiously Japanese in effect. The decoration was mostly in a legitimate style and showed not only their brown and green glazes but some new ones in delicate tints. The Dedham Pottery's exhibit consisted of a single group of pottery and old Chelsea plates, but it was very attractive in its absence of design and its grouping of glowing and pure color glazes. The Grueby Pottery, of Boston, exhibited a dozen pieces representative of their beautiful ware in its distinctive glazes and forms. The quality of the enamel has that peculiar softness that invites the touch and satisfies it, as it does the sight. Mr. Grueby was the discoverer of the glazes and enamels used, which are applied by Mr. George Prentiss Kendrick to forms

nique and exquisite color effects should not be entirely expended upon perishable things. Why should not decorative embroidery in America attain the importance of Gobelin tapestry in Europe?

The work of the mountain women of Tennessee and New Hampshire in bedspreads and rugs was worthy in itself and suggestive in its promise. Under the head of textiles also were some grass-baskets, perhaps the most interesting being those done by the children of the Minneapolis public schools.

A notable feature of the exhibition was the ceramic de-



CHAIR-SEAT—FANCY STITCH ON RUSSIAN CRASH  
From Pratt Institute





HAND MIRROR, BY MISS M. HEISSER; PORRINGER, BY MADELINE Y. WYNNE;  
SCARAB BUCKLE, BY BERTHA L. HOLDEN

of his own design. These designs, while full of suggestion, are firm and conventional. Both in conception and design, in glaze and color, it is not too much to say that each piece shown was individual and of unusual merit.

In the section devoted to cabinet-work and carving were many good things. John S. Bradstreet, of Minneapolis, showed some beautiful doors, designed for a linen-press. Mr. Bradstreet, usually uncompromising in his adherence to legitimate style, has in this attractive piece introduced color, which seems to emphasize the beauty of the carving. Other pieces exhibited by him are a Celtic arm-chair and a picture frame.

A box of wood and silver was warmly praised. It was designed by Mrs. Koehler, the woodwork being executed by George S. Dole and the silver by Bertha L. Holden, all of Chicago. A frame, designed by Miss Agnes Harrison and carved by Mary A. Helmick, was of unquestionable merit. Mr. Dole had another exhibit of eight pieces, in which design and execution were unquestionably good. They were made of rich mahogany inlaid with brass.

The section of bookbinding and leather-work was very attractive. The binding of two books, "Lectures by Morris" and "Idylls of the King," by Ellen Gates Starr, of Hull House, Chicago, showed beau-



BELLOWS  
By Miss G. S. Leonard

hoff Bindery of New York City.

In the department of design was much of interest. One failed to find the name of Mr. Frank Hazenplug, whose work at the first exhibition of the Chicago Arts and Crafts will be remembered. Miss Mary Cheney, of Minneapolis, is a designer of good ability, as are also Miss Heisser and Miss Chant, of the same place. Frank Gardner Hale, of Boston, had a meritorious exhibit, as did Gardner Teall, of East Brewster, Maine.

The exhibition was a gratifying success. It afforded opportunity to the people of the Northwest to see the best work of the country in arts and crafts, and it was largely attended. The visitors went away with added respect for the work and the workers.

CHARLOTTE WHITCOMB.

tiful designs, executed with feeling, the workmanship being indeed quite perfect. A treat was afforded book lovers in the remarkable loan collection of rare books and bindings from the library of James C. Young, of Minneapolis. Lack of space forbids extended notice of this loan, but it included "An Old German Binding with Clasps" and "Titi Livii Patavini," both printed and bound by Aldus, Venice, in 1521; also "Oeuvres de Rabelais," from the Elzevir Press, Amsterdam, in 1666, and the "Sonnets" of Shakespeare, printed on vellum, bound and made at the Roycroft Press.

In leather-work, the most noteworthy exhibits were those designed and executed by Mrs. Center, of the Krayle Company, Chicago, and those from the Evelyn Nord-



CELTIC CHAIR  
By J. L. Bradstreet



LAST OF THE LEAVES  
By Charles Partridge Adams



AMERICAN PAINTINGS  
Plate Eight





## ALFRED JUERGENS, PAINTER

The work of Alfred Juergens is, in a broad sense, the witness of foreign influences. A western man, born and brought up where art knows no traditions, and where its votaries, for the most part, claim allegiance to no schools, he was transferred to an Old-World environment, where he learned the methods and studied the ideals of European, particularly German, masters. Had he deferred his sojourn on the continent to a later time when prolonged work on American themes had crystallized into fixed habits, the result of his foreign training would not have been so manifest. As it is, his work in style, in selection of subjects, in spirit, is essentially German.

His paintings are transcripts of German scenes,



ALFRED JUERGENS'S STUDIO

bearing unmistakably the stamp of the Munich school. They are mainly odd nooks and corners, unfamiliar to the Western World, but pleasing, apart from any consideration of excellence of workmanship, by their very uniqueness.

A good draughtsman and a strong colorist, Juergens stands almost alone among the younger American painters, robust, strongly individual, and prone, through sympathy with common scenes and common people, to shun themes characterized by mere beauty or brilliancy. Nothing pleases him better than to paint the quaint, the humorous, or the homely—bits of Old-World streets, architecture as remote as possible from the palatial, peasants in their haunts, workmen at the forge—and in these canvases his art is at its best.

Juergens's life has been one of ambitious struggle. He was born in Chicago in 1866, and for a time experienced the discouragement of parental opposition. His father, a decorative painter, had known to his sorrow the hardships through which the majority of aspiring artists have to pass, and after a long period of unsatisfactory effort had abandoned his profession for a mercantile calling. He undertook



GARDEN IN PAPPENHEIM, BAVARIA  
By Alfred Juergens

to dissuade his son from following art as a profession and his precept and example resulted in young Juergens beginning life as a clerk.

The lad, however, had only one ambition. Business life was irksome and onerous, and he finally induced his father to permit him to enter the Academy of Design in Chicago. Here he obtained his first instruction in drawing. In 1883 his father died, while on a pleasure trip abroad. His mother was left in comfortable circumstances, and she scarcely less ambitious than her son, yielded to his solicitation and equipped him for a trip to Europe in order that he might study art in the great capitals.

He started out with high hopes and landed in Scotland, journeying southward until he reached London. He was so much impressed with what he saw in these countries that he determined to continue his residence abroad as long as possible. He crossed over to Holland and journeyed thence to Germany, stopping at the larger cities and closely studying the paintings in the public galleries. He finally reached Munich, where he settled down to study.

For a time he took private lessons from Robert Koehler and Paul Nanen. Then, after a rigid examination, he entered the Royal Academy and became a member of Professor Raupp's antique class. From this he was promoted to the life class of Professor Nikolaus



Ojysis, in which he attained marked proficiency in portraiture and figure drawing, passing thence to the painting school of Professor William Dietz.

In Munich, Juergens found himself in his element. The quaint life of the town struck his fancy and there was soon a bond of sympathy between him and the people into whose company he was thrown. He broke the monotony of continued residence in Munich by repeated trips into various parts of Germany. He made a study of the people, their homes, and their gatherings, rather than of the scenery of the country, and filled his portfolios with sketches for future elaboration. Many of these earlier sketches he afterward finished and exhibited, receiving the warmest praise from his instructors and no small measure of appreciation from the public.

Throughout his European residence, Juergens was a close student and an indefatigable worker, and he merited the success that attended his persistent efforts. Naturally, he caught his inspiration from his German teachers, and it is not at all strange that his work should bear the impress of the men to whom he looked for guidance. Probably Juergens could not have found an atmosphere more congenial or one better suited to his development. He persistently sketched the scenes and people nearest at hand and gradually grew to love them and to regard them as fit subjects for the highest art.



FISHERMAN'S DAUGHTER  
By Alfred Juergens

At the close of his period of study in Munich, Juergens sought new inspiration and guidance in Paris, whither he went in 1889, and where he remained until the spring of 1893. The influence of this sojourn in the French capital is not so marked in his work, probably because he had less sympathy with the ideals that dominated the studio life of the metropolis. He studied the canvases of the great masters there to be seen, and painted assiduously, but his work remained

strictly individual and continued to bear the unmistakable signs of his Munich training.

The effect of his Paris study is observable in a greater freedom and deftness in the use of color, the paintings produced during this period being greatly superior in point of color scheme, many of them being distinctly tonal in their characteristics.

Shortly before the Columbian Exposition, Juergens returned to Chicago and took a studio in the old Academy of Design building, in which he had received his first lessons in drawing. He became a member of the Chicago Society of Artists, but after a time he and several other artists withdrew from this organization and formed the Cosmopolitan Art Club.

This new body held its first



MORNING SERVICE  
By Alfred Juergens

exhibition in the gallery which Juergens now occupies as a studio.

In a sense, however, the artist had grown away from his old associates, and besides, the prospects in his Western home did not satisfy him. So, after a year's residence in Chicago, he in 1894 again crossed the Atlantic with a view to settling in Munich. On the way he spent several months in Holland, sketching and painting, and on arriving in Munich immediately took a studio and set about finishing the work he had thus begun.

Here he worked with the same unflagging industry that had characterized his student days. During the summer months he went on



various sketching tours, painting in the vicinity of Oberammergau and in the Bavarian forest, which offers studies for the artist unlike anything else to be found in the world. He also made a visit to Italy, passing a portion of the time in Venice and painting, among other pictures, "St. Mark's Square," now in the possession of a wealthy Chicagoan. These excursions, however, were designed solely to afford new scenes and new inspiration. Munich was his home, and it was thither to work and to study that he gladly returned from these little side trips.

Since 1895, Juergens has been a constant exhibitor at the Glass Palace in Munich, and his works have also been hung in most of the leading galleries of Europe, notably in Berlin, Leipsic, Dresden, Paris, and London. He is now represented in many public institutions in the Old World, among others in the Munich Kunst Verein. He was elected a member of the Artists' Association of Germany and of the Munich School of Artists, in the proceedings of which bodies he took an active interest.

The ill health of his mother, who recently died, called the artist home, and for the last two years he has had a studio in his native city, turning out some of the best paintings he has produced. During this time he has had two or three collective exhibitions of his work, the most important of which probably was that held at the Art Institute in Chicago in 1899, when he exhibited thirty-six oil-paintings. He has also had several exhibitions of water-colors, a class of work in which he excels by his broad, free treatment and admirable coloring. Besides his collective exhibitions, he has been represented in exhibitions at New York, Philadelphia, Kansas City, Omaha, Minneapolis, Lincoln, Nebraska, and various other important centers.



MORNING SUN  
By Alfred Juergens





ARTIST'S MOTHER  
By Alfred Juergens

or a sentimentalist. His methods are straightforward and natural, and the sentiment that he incorporates in his pictures is of the clean, wholesome type that one likes to see perpetuated. That some of his canvases lack the element of the winsome must be admitted, but his themes are worthy and are well executed.

His "Storm," for instance, though somber-toned, has a suggestive force that is fascinating; his "Early Mass" has the touching note of simple earnestness and sincerity; his landscapes are genuinely interpretative; his "Angelus in Bavaria," though an imitation and

Mr. Juergens is young in years, and with his settled habits of study and industry gives promise of better work than he has yet produced. The work done during his first residence in Munich bears no comparison in point of excellence with his work of to-day, and one may safely predict that his canvases in the near future will far surpass those produced at the present time. His painstaking German training evidences itself in fine draughtsmanship, and his canvases have a directness and force of treatment that bespeak an earnest effort to attain distinction on legitimate lines.

Juergens is nothing of a faddist



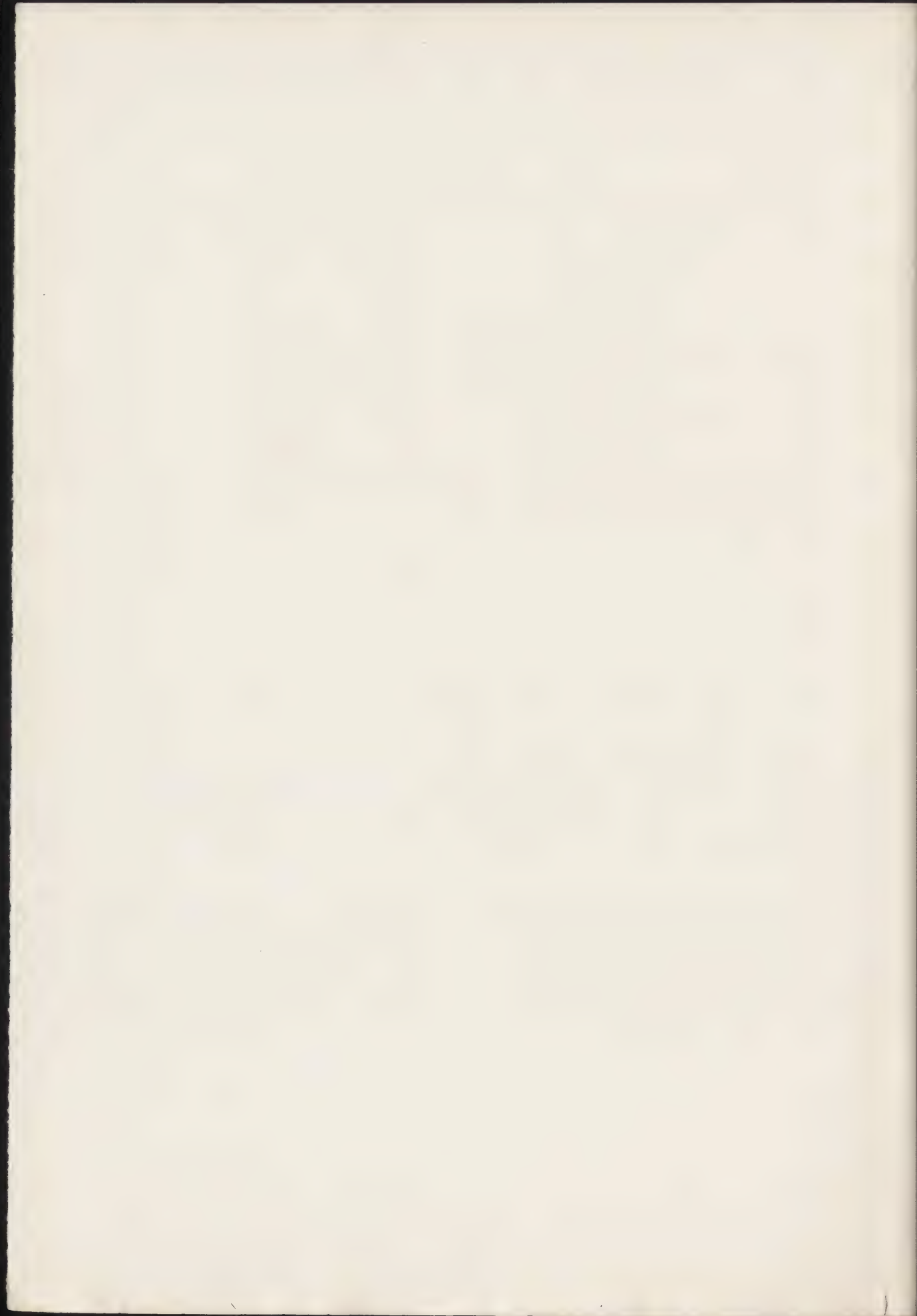
A PORTRAIT  
By Alfred Juergens



DRAWING

By Florence E. Nosworthy

Copyright, 1900, by W. A. Nosworthy







THE STORM

By Alfred Juergens

inferior to its great prototype, has yet a quality that is distinctly original and a beauty and power that are impressive. And so with many of the artist's other canvases, especially those produced in recent years. They are the work of an earnest artist, not of a trifle. They do not rely for their interest on tricks of the brush, but are the work of a man content to paint scenes and people as he sees them and equally content to meet the praise or censure of his critics.

It is the elements of sincerity, truth, naturalness and human interest that have given to Juergens's art its essential value, and



A COMICAL STORY

By Alfred Juergens

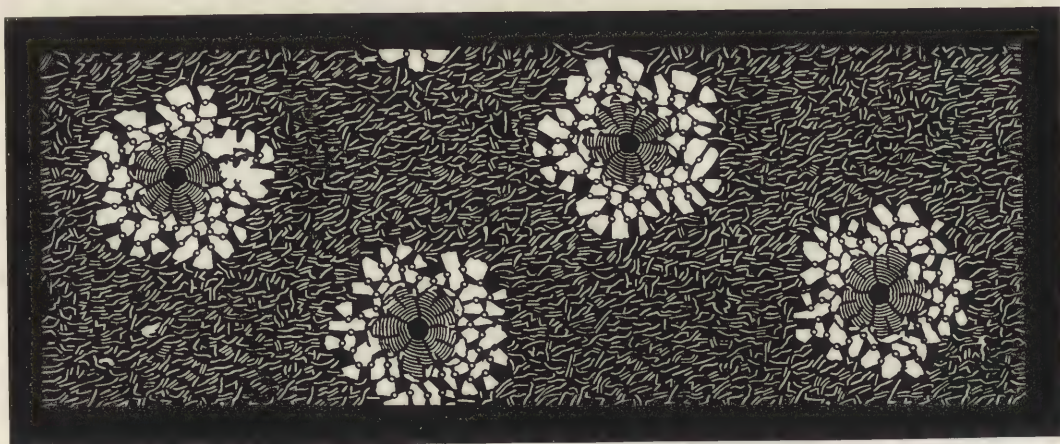


THE ANGELUS IN BAVARIA  
By Alfred Juergens

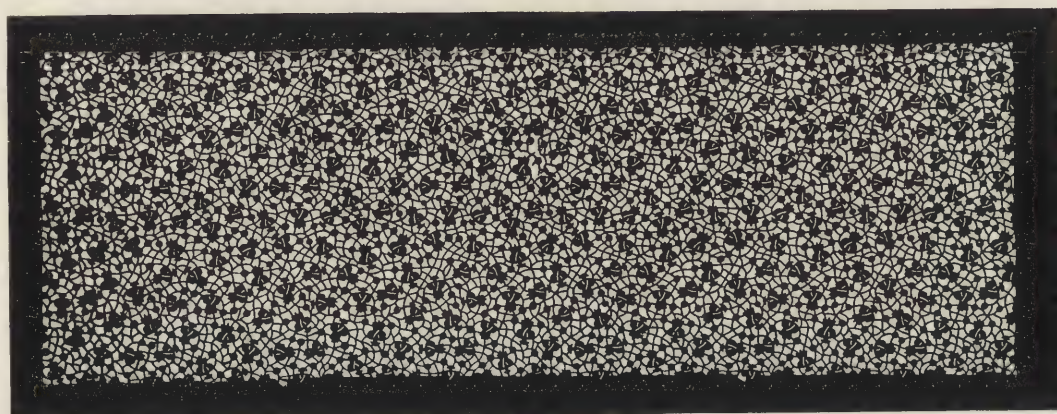
it is on these that he relies for his future success. Nothing is more foreign to his tastes and spirit than compositions that rely for their effect on mere glitter or brilliancy, and he follows a wise policy in confining his efforts to themes that fall most naturally within the scope of his sympathies. His art is young, progressive, ambitious. He has been misled by no ephemeral successes into overrating his capabilities, and his future, therefore, lies along the lines of gradual and normal development. Able as are his canvases to-day, they doubtless will bear no comparison with his pictures a few years hence.

ELLSWORTH E. HOWARD.





No. 13



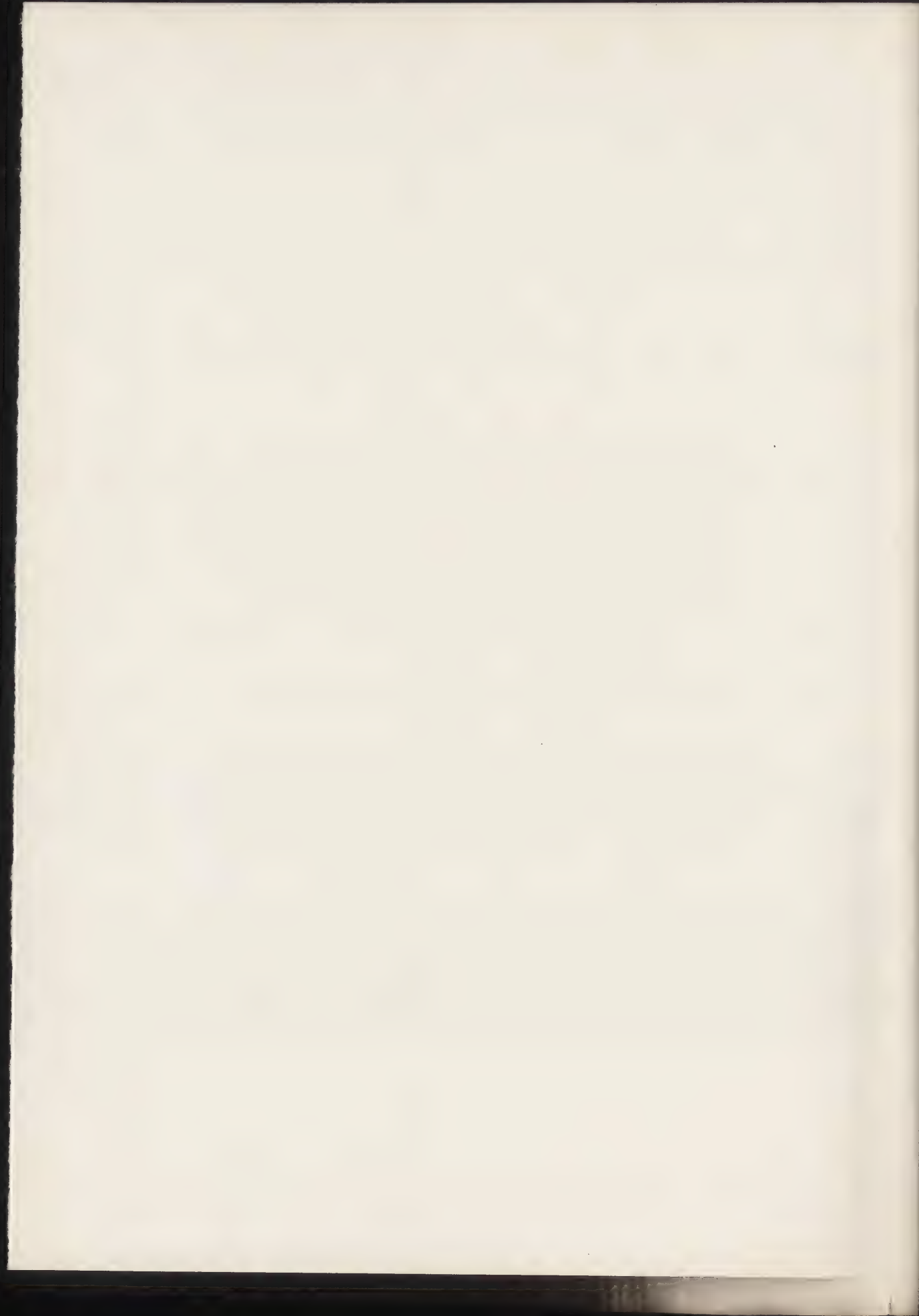
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No. 15

HAND-CUT JAPANESE STENCILS  
One Hundred Years Old  
Collection of H. Deakin





## HINTS TO ART STUDENTS

"Ideas of truth," says Ruskin, "are the foundation, and ideas of imitation the destruction, of all art, for imitation appeals to the senses, ideas of truth to the mind." It is advisable, doubtless, for a student to imitate at first; he must imitate before he can create. Besides



STUDENT WORK—SKETCH FROM LIFE  
By Fred D. Schook, Art Institute, Chicago

there is more scope for imitation in some subjects than in others, in still life studies, for instance. There is more scope for imitation in the flower-pot than in the flower; much less in a landscape, where the effect changes almost constantly; still less in the human face, with its varieties of expression and emotion in every feature. In any object, there are some important and general facts of color and form which



STUDENT WORK—MODELING FROM LIFE  
By Laura Kratz, Art Institute, Chicago

have to be expressed, as well as other details of minor importance.

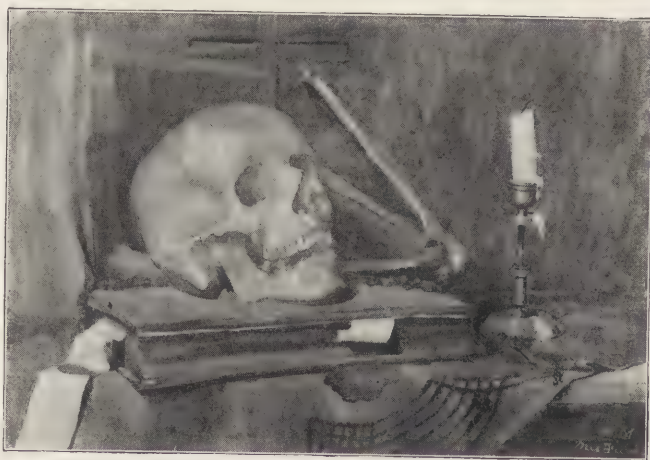
The beginner is always inclined to give the greatest importance to details, to emphasize them, and neglect the other and more essential features. The temptation is always to let the knowledge interfere with the appearance of objects, to draw things as we know they are, rather than as they appear to us.

Any kind of work from nature is good to develop the power of observation, to teach us how to see right. But the student will at the same time develop the power of feeling, of understanding some essential truths in any subject and of expressing them in his work, for it is the aim of art to express some

important character or truth of nature.

We should see better by means of the picture. We should understand by that translation of nature something that we had only vaguely felt and seen. The artist has felt it more strongly and has made it plainer to us. He makes it plainer by the sacrifice of many unnecessary details, by bringing out some more important ones and by all the resources he gained in a long study of his art.

We know that it is not by storing up knowledge that one becomes cultured, but by assimilating whatever he has learned. Then it comes out in an original form. It is not in imitat-



STUDENT WORK—WATER-COLOR FROM STILL LIFE  
By Helen H. Field, Art Institute, Chicago



ing nature but in understanding it and creating it again that one becomes a true artist.

We know also that art is neither mere technique, nor mere talent, nor inspiration. Technique is of great importance, and worthy of the most



STUDENT WORK—OIL FROM LIFE  
By William Harper, Art Institute, Chicago

earnest efforts of the student. It is important in all arts. In one of his lectures, Doctor Burton spoke very strongly against the general belief that the life of an artist is one of dreams and of ease, with now and then a burst of inspiration resulting in some work of art. He showed how the result of such belief has been that practical and diligent

people rather look down on the artist and regard his vocation as less manly than some other pursuit in life.

But all artists, to whatever art they may belong, know that the bursts of inspiration would be of little use to them in the pursuit of their profession without the long and patient years of study. During



STUDENT WORK—OIL FROM LIFE  
By David W. Humphrey, Art Institute, Chicago

these years of study they have mastered the technique of their art; they have learned the language by which they are to speak, or play, or sing, or paint. Every one understands the importance of knowing his own language well, and that is what the technique of his art is for the artist.

But we know that one who has merely mastered his language is still far from being an orator. Another may know all the rules of versification and still be far from being a poet. A language is a means of expressing thought and feeling, and so is art. Many people

speaking merely for the sake of speaking, as some write and paint and play without having anything to say or feeling what they say.

They have the technique but not the feeling which makes the true artist. They are artists only in the sense of skill in execution; they lack that poetical, that spiritual sense which is the soul of art. With-



STUDENT WORK—PEN AND INK FROM STILL LIFE  
By Rebecca Chase, Art Institute, Chicago

out it the work of an artist is like a body without a spirit, a mere material form.

We have all often heard the expression "art for art's sake," which has been interpreted in many ways by the various leaders in art; but whether they take it to be harmony of color which constitutes true art, or only the skill in applying the pigments, whether more or less selection of subject be allowed or not, the art for art's sake followers unite in denying to art all poetry, all noble aim, and the right of saying anything to the heart and soul of man.

"Beauty for beauty's sake," is a much better motto. There is



much beauty in the world about us, and it should be the aim of art to see it, to understand it, and to express it.

Ruskin, who more than any other, saw the beautiful in nature, writes: "The system of Divine Providence leaves it open to us to make ourselves susceptible of deep delight from the meanest objects of creation and of a delight which shall not separate us from our fellow-men, nor require the sacrifice of any duty or occupation, and which shall bind us close to men and to God, and be with us always, harmonized with every action, consistent with every claim, unchanging and eternal." Somewhere else he says: "It is not possible for a Christian man to walk across so much as a road of the natural earth without receiving strength and hope from some stone, flower, leaf, or sound, without a sense of dew falling upon him out of the sky."

The possibility of feeling that delight in external things is the true art gift.

H. C.



## WORK OF CHICAGO ARTISTS

The simplest and best tribute that can be paid to the exhibition of work by local artists held at the Chicago Art Institute, is to say that in variety and general excellence it equaled its predecessors. In view of the high standard of former years, to say this is sufficient



PORTRAIT OF MRS. COX  
By George de Mare

praise. Of the one hundred and two artists represented, the largest number have repeatedly exhibited at the Institute. A few, as might be expected, show slight indications of change or improvement. The many, however, show unmistakable evidence of development.

Landscapes dominated the exhibition, and the two leading exhibitors of this class of work were William Wendt and Frank C. Peyraud, the one contributing twenty-four paintings of Southern California scenes and the other ten canvases of views in the central states.

Mr. Wendt's paintings led in popularity, as they did in number, as is evidenced by his sales. No exhibitor showed such marked improvement over former performances and none received such

generous encouragement and support. His canvases were all simple, direct, and full of the quiet charm that inheres in a pleasing bit of landscape executed with fidelity of nature.

His work has repeatedly been likened to that of Charles H. Davis, and the twenty-four canvases exhibited amply justify the comparison. Both artists see more beauty in a stretch of meadow, a hillside, or a copse than in sterner or more picturesque scenery, and both have learned the art of investing these unpretentious scenes with a natural quality that lifts them out of the commonplace and makes them replete with poetic sentiment. Mr. Wendt's contributions represent the work



AUTUMN

By William Wendt

of two years in California, and he merited the harvest of compliment and cash he received.

Mr. Peyraud's canvases were equally attractive, but of a different type. His work showed less radical change than that of Mr. Wendt, but its improvement was no less marked. His bits of rural scenery were transcripts from nature, brilliant with sunsets and fine cloud effects. They had a warmth and a natural glow that made them cheery companions. His "Twilight Symphony," "Sunset Valley," and "The Close of Day," are among the finest canvases he has produced.

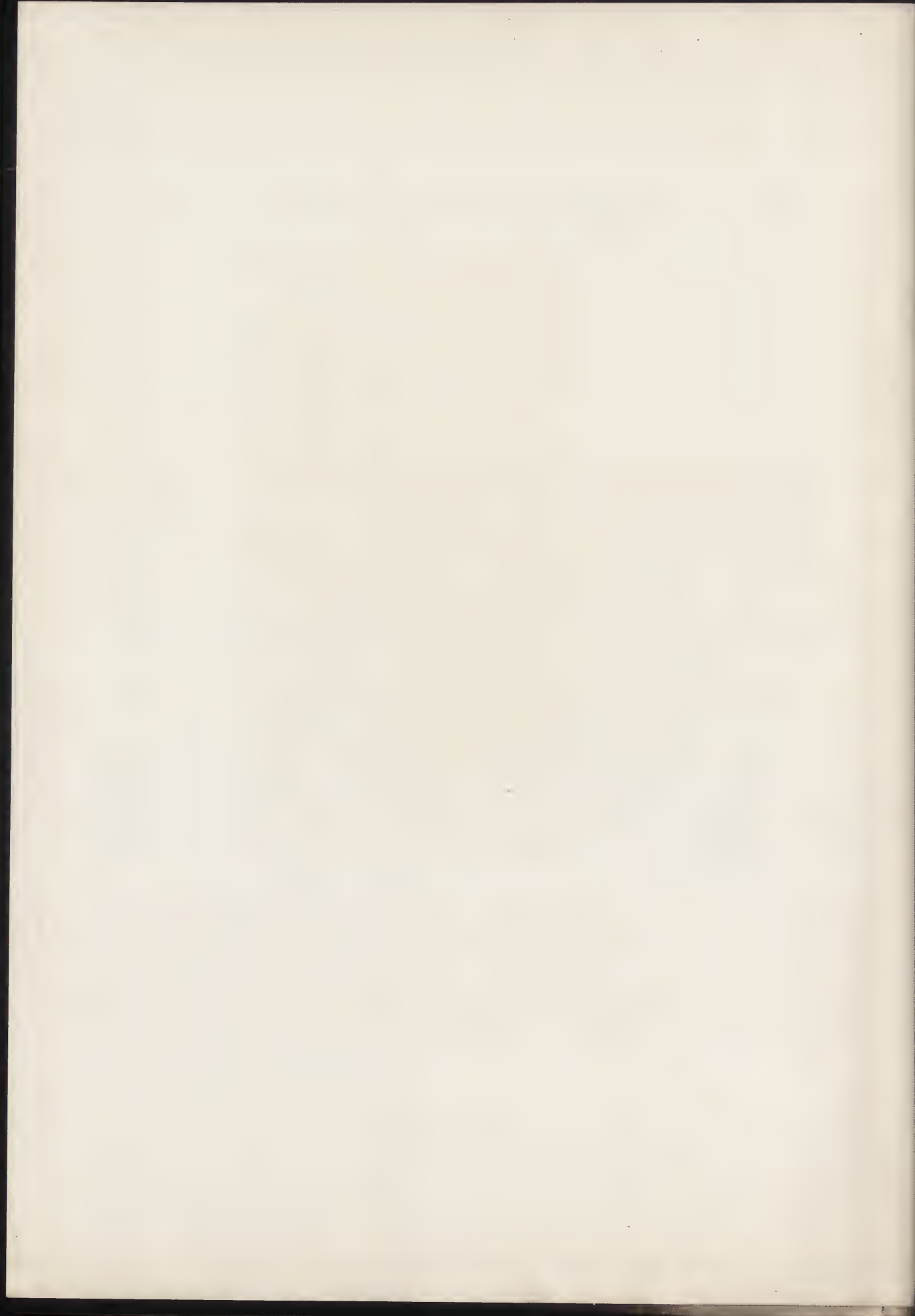
Grouped closely together they lost some of their effect through lack of variety—Wendt's landscapes showed greater contrast—but his rich foliage, his gorgeous sunsets, his fine rendering of atmosphere,





SCENE IN CHICAGO  
By A. Fleury





his luminous daylight, and his natural night effects betrayed an unusual mastery of technique and a fine interpretative sense.

The work of the other landscape artists, though less in evidence in point of numbers, was no less conspicuous for intrinsic merit. For the most part the canvases all bore evidence of the most pronounced individuality, and the pictures differed more in scope and type than in merit.

One of the exhibitors deserves especial mention for the skill and power with which he has worked out a specialty that most artists would have ignored. Albert Fleury has seen beauty in Chicago streets and smoke-grimed buildings, and he has had the hardihood and the ability to work out his conceptions in a most admirable way. His five oils and water-colors were second to no works on exhibition in point of innate interest. His draughtsmanship is faultless and his coloring exceptionally good, and he has succeeded in investing scenes that many would call commonplace with a suggestion of power almost tragic and a poetic sentiment that the average spectator would scarcely see in the original scenes.

One regrets that so much of Mr. Fleury's time is devoted to purely decorative work. His Chicago street scenes, many of which have been reproduced in *BRUSH AND PENCIL*, are incomparable. He has mapped out for himself a new field, which he will do well to cultivate more assiduously. The accompanying cut will give some suggestion of these street scenes, all of which have a high value, irrespective of



THE DIGGER  
By Charles J. Mulligan



any consideration of mere excellence of execution. Mr. Fleury's pictures were among the most unique and striking features of the exhibition.

Miss Pauline Dohn's "Preparing for the Fete," a work of exceptional merit, was the prize winner of the exhibition. It is a fine conception, faultlessly worked out, and eminently pleasing in every respect. Its delicacy and simple beauty, its fine coloring and excellent draughtsmanship were never excelled by Miss Dohn in her former work. Most critics will agree that she merited the honor conferred upon her.

Mr. Clarkson's "The Student" was also another fine piece of work, which fully maintained the reputation he has won for himself in portraiture and figure drawing. The contributions of Charles Francis Browne, Edward James Dressler, Charles Abel Corwin, George Gardner Symon, and many other local artists whose names are less familiar to the public, made a display which in fineness of conception and execution has been rarely surpassed in a strictly local exhibition.

For this high standard of excellence the jury of selection was largely responsible, since of the five hundred and seventy-five works submitted only one hundred and ninety-eight were admitted to the galleries. The members of the jury determined to make the exhibition representative of the best work done by the Chicago artists and they succeeded most admirably in accomplishing their purpose.

The exhibition of sculpture was meager, and reference can be made only to its dominating work, "The Digger," by Charles J. Mulligan. This is a giant figure, sturdy, resolute, and of commanding presence, a sort of king among workmen. There is no suggestion in the figure of meanness or degradation, but on the contrary, a proud consciousness of the worth and dignity of toil and of the true status among mankind of the toiler. The colossal figure is one of the finest pieces of modeling ever exhibited at the Institute.

HOWARD W. GREY.



## ART OF THE TWENTIETH CENTURY

Art, if anything, deals with the permanent forces of life. Beauty, however interpreted, must be concerned with man's attitude to the universe, his relation to God and not his passing relations to man, and still worse, the evanescent whims of men and women. Herein lies one difference between art and fashion. Art must consult the everlasting laws of proportion, and fitness is concerned with all people and all time. Fashion concerns itself with a few people. Its edicts emanate from conventional centers and are ever shifting. Fashion may violate all canons, viz., harmony, utility, simplicity, and yet be eminently respectable. Fashion can, and does, constantly indulge in that which soon wears the eye. It can delight in artificial standards which are anything but artistic. . . . Art is for everybody, fashion is for the wealthy. . . .

What, then, is the call of the twentieth century upon the artist, be he musician, painter, sculptor, architect, or poet? It is to apply the canons of his profession to the every-day life of men and women. The twentieth century calls upon the artists to rescue hurried and distracted communities from the toils of fashion and the sensations of so-called "Society." . . .

So the great call of the twentieth century upon the artists is to shame into modesty the vulgar struts, male and female, who parade our streets, haunt our drawing-rooms, first create, then sustain and people our club-rooms for the exhibition of those credentials of respectability that are outward, costly, and fashionable; and to supplant the same by men and women enamored of a cleanliness that will reach from the boulevard to the alley, a beauty that will find embodiment in the cottage as well as in the mansion. The twentieth century will make art so real that its devotees will demand not a handsome house but a handsome street, not only here and there a beautiful park, but a park-like beauty to the whole city. The artists of the twentieth century will serve not the few but the many. . . .

The artists of the twentieth century will demonstrate the prophecy of Ruskin, Morris, and Tolstoy, that the trades are ennobling, not for the few but for everybody, that labor is refining, joyous, inspiring, that he leads an unholy life who does not in some way or another join the ranks of the contributors to life, the makers. . . .

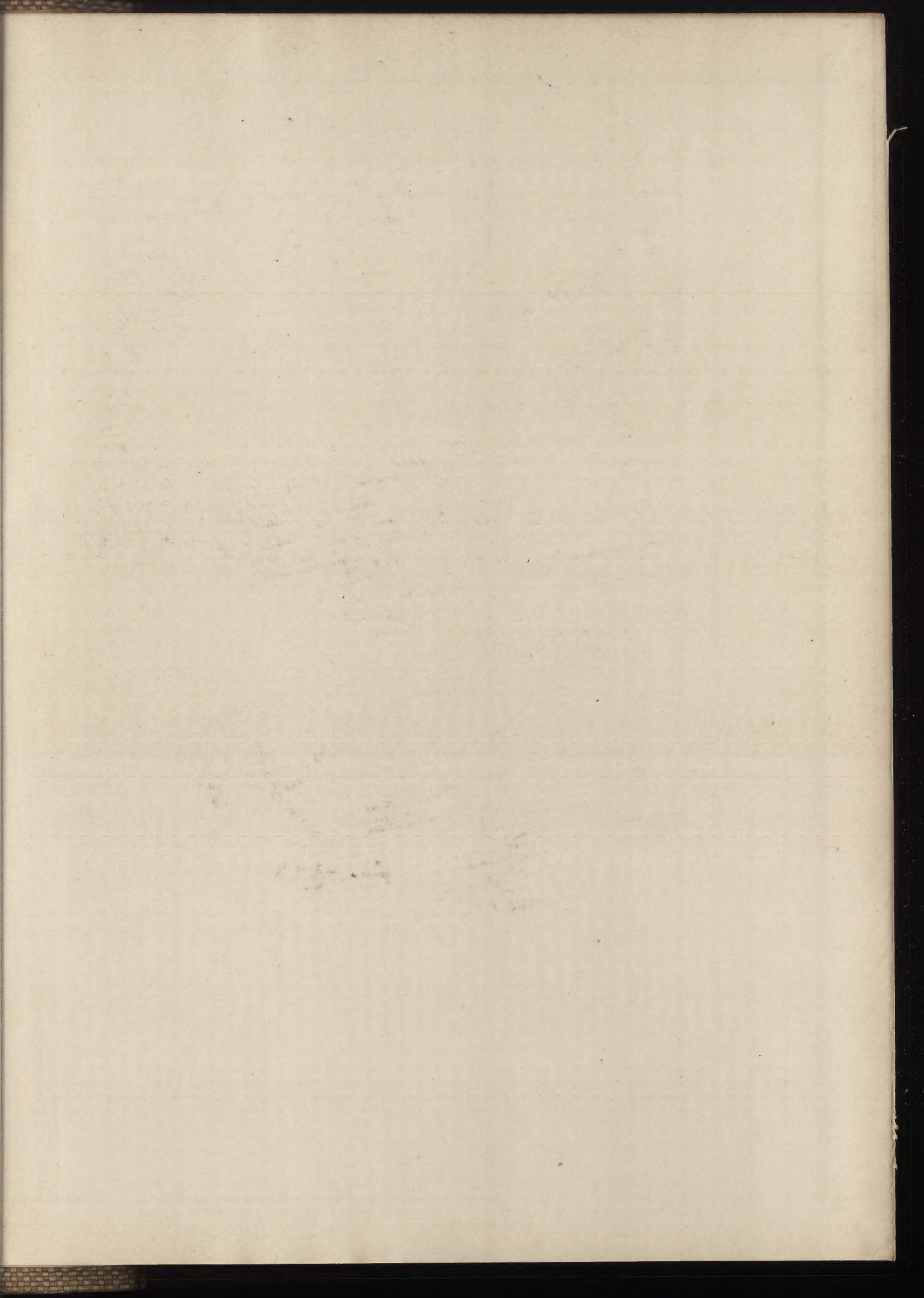
But all this high demand upon the artists of the twentieth century presupposes a still higher demand, the one indispensable condition of the triumph of art, and that is that the artist should heal himself, that he should live up to his own standards, embody in his own life the reserve, the strength, the grace he fain would teach others. The

world has too many dabblers in beauty who offend the first conditions of the beautiful. The world has had too many artists whose lives have been sadly inartistic. The smoking, drinking, careless, unscrupulous creature who haunts the questionable streets of Paris or some other far-off foreign city, in the interest of art, is the greatest foe of art, be it man or woman. They who seek art primarily as a congenial way of earning their living, as a pursuit that will bring them the maximum of luxuries and justify the widest range of indulgences are not the artists that will sanctify the twentieth century. Tolstoy estimates that there are three hundred and sixty thousand of such parasites in the art centers of Europe alone. It is safe to say that the great masters of art from Angelo to Millet have been men profoundly in earnest, simple-hearted devotees who found their inspirations near at hand and in the teeming life of which they were a part. The multimillionaires who affect beauty, pose as "patrons of art" and pay exorbitant prices for whatever passes as great pictures, and hang these pictures in private galleries where they will never gladden the eye of the laborer or quicken the life of the young outside of their own special circles, are anything but "patrons of art." If art is related to truth the artistic material is near by; its inspirations are rooted in science, its exhibits consist of the life ever near, in short, they only can interpret art who interpret truth and the interpreters of truth are only those who live it. The beautiful is a matter not of definition but of exemplification. The artless song, the spontaneous love, simple manhood and womanhood, freedom from the conventional, independency from the dictation of party, of sect, or of fashion: these are the inspirations of the true artist.

JENKIN LLOYD JONES.











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